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PETERS' IMPROVED
SCHOOL FOR THE FLUTE;
CONTAINING

ELEMENTS OF MUSIC,

INSTRUCTIONS FOR THE FLUTE,

RULES FOR FINGERING.

EXERCISES

IN THE MOST USEFUL

KEYS,

TOGETHER WITH

PROGRESSIVE LESSONS.

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WITH A LARGE SELECTION OF



COTILLIONS AND DANCE MUSIC

SUCH AS

REELS, JIGS, AND HORNPIPES,

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Nov. 28, 1900.

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CORRECT MANNER OF HOLDING THE FLUTE,

AS TAUGHT BY THE CELEBRATED ARTISTS

ALEXANDER,

WRAGG,

DROUET,

BERBIGUER,



NICHOLSON,

CUDDY,

TULOU,

GABRIELSKY,

AND OTHERS.

The aim of this work is to give the Principles of the Art of Playing the Flute in the smallest space consistent with clearness and perspicuity. To attain this object in the shortest time, and with the least trouble to the Pupil, a strict adherence to the following regulations is indispensable

PETERS' IMPROVED SCHOOL FOR THE FLUTE.

ON HOLDING THE FLUTE.

The Flute should rest on the lower part of the third joint of the fore-finger of the left hand. The thumb of the left hand should be placed a little below the first hole on the side of the instrument.

Place the thumb of the right hand under the fourth hole, and the little finger of the same hand just over the D \sharp key.

When the fingers do not cover the holes, they should be held exactly over them, at a distance not exceeding half an inch, in order that they may be used with facility when required.

ON TONE.

To obtain a firm, brilliant Tone, should constitute the primary object of the pupil's attention. The instrument being held as before described, and all the fingers off the holes, the embouchure, or mouth-hole, should be turned a little inward, and placed firmly against the center of the under lip, so that it covers nearly one-half of the embouchure.

THE TONGUE.

The Flute being placed and the lips formed as above described, the pupil should try to acquire a correct intonation, or method of sounding, by pronouncing the word *too* at the commencement of each note of the scale. Should it be required to produce notes in quick succession, it will be found much easier to say *too-ile, too-ile*, etc., instead of *too, too, too, too*.

THE FOUR-KEYED FLUTE.

A four-keyed Flute has many advantages over a Flute with but one key, inasmuch as the intonation of the various notes affected by the keys is much more perfect. In addition to the superior intonation, the four-keyed Flute enables the performer to play with ease in a variety of keys that are altogether unsuited to a Flute with but one key.

THE SIX-KEYED FLUTE.

A Flute with six keys enables the performer to produce two semitones in a more perfect manner than can be done on a Flute with four keys; it also gives a greater variety to the fingering to certain passages, and renders them much easier to perform.

THE EIGHT-KEYED FLUTE.

An eight-keyed Flute has an advantage over a Flute with four or six keys, inasmuch as its scale extends down to C \sharp and C \flat , thus enabling the performer to play in any key that music for the *Voice*, *Piano-forte*, or *Violin*, is usually written.

GENERAL REMARKS.

The series of progressive lessons, and the pleasing melodies introduced into this work, will be found both instructive and pleasing. Experience proves that familiar and beautiful melodies can be arranged in a manner better calculated to improve, than dry and uninteresting pieces.

A COMPLETE SCALE OR GAMUT FOR A FLUTE WITH ONE KEY.

The Pupil should begin at the lowest note and read upwards.

Lower Octave.

Diagram illustrating the Lower Octave scale for a flute with one key, showing notes D, C#, B, A, G, F#, E, and D. Each note is represented by a staff with a key signature and a corresponding fingering diagram below it. The fingering diagrams are divided into three sections: Left hand, Right hand, and Key.

Notes and Fingerings:

- D:** Left hand: 1 (white), 2 (white), 3 (white); Right hand: 4 (white), 5 (white), 6 (white); Key: 1 (white).
- C#:** Left hand: 1 (white), 2 (white), 3 (white); Right hand: 4 (white), 5 (white), 6 (white); Key: 1 (white).
- B:** Left hand: 1 (white), 2 (white), 3 (white); Right hand: 4 (white), 5 (white), 6 (white); Key: 1 (white).
- A:** Left hand: 1 (white), 2 (white), 3 (white); Right hand: 4 (white), 5 (white), 6 (white); Key: 1 (white).
- G:** Left hand: 1 (white), 2 (white), 3 (white); Right hand: 4 (white), 5 (white), 6 (white); Key: 1 (white).
- F#:** Left hand: 1 (white), 2 (white), 3 (white); Right hand: 4 (white), 5 (white), 6 (white); Key: 1 (white).
- E:** Left hand: 1 (white), 2 (white), 3 (white); Right hand: 4 (white), 5 (white), 6 (white); Key: 1 (white).
- D:** Left hand: 1 (white), 2 (white), 3 (white); Right hand: 4 (white), 5 (white), 6 (white); Key: 1 (white).

Left hand.

Right hand.

Key.

Upper Octave.

Diagram illustrating the Upper Octave scale for a flute with one key, showing notes E, D, C#, B, A, G, F#, and E. Each note is represented by a staff with a key signature and a corresponding fingering diagram below it. The fingering diagrams are divided into three sections: Left hand, Right hand, and Key.

Notes and Fingerings:

- E:** Left hand: 1 (white), 2 (white), 3 (white); Right hand: 4 (white), 5 (white), 6 (white); Key: 1 (white).
- D:** Left hand: 1 (white), 2 (white), 3 (white); Right hand: 4 (white), 5 (white), 6 (white); Key: 1 (white).
- C#:** Left hand: 1 (white), 2 (white), 3 (white); Right hand: 4 (white), 5 (white), 6 (white); Key: 1 (white).
- B:** Left hand: 1 (white), 2 (white), 3 (white); Right hand: 4 (white), 5 (white), 6 (white); Key: 1 (white).
- A:** Left hand: 1 (white), 2 (white), 3 (white); Right hand: 4 (white), 5 (white), 6 (white); Key: 1 (white).
- G:** Left hand: 1 (white), 2 (white), 3 (white); Right hand: 4 (white), 5 (white), 6 (white); Key: 1 (white).
- F#:** Left hand: 1 (white), 2 (white), 3 (white); Right hand: 4 (white), 5 (white), 6 (white); Key: 1 (white).
- E:** Left hand: 1 (white), 2 (white), 3 (white); Right hand: 4 (white), 5 (white), 6 (white); Key: 1 (white).

Left hand.

Right hand.

key.

The six cyphers in the above scale, represent the six Holes of the Flute. The holes thus - □ or - ■ denote the keys. The white cyphers denote the open notes, and the black cyphers the closed notes.

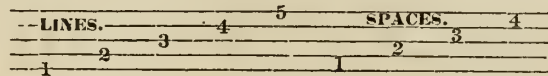
THE ELEMENTS OF MUSIC.

THE NOTES, THE CLEFS, AND THE GAMUT.

ALL musical sounds which the ear can embrace, have been determined, noted, and classified. They are called by these seven words: *do, re, mi, fa, sol, la, si*; or by the letters C, D, E, F, G, A, B.

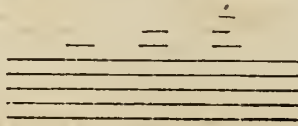
Each of these different sounds, as well as the character which represents it, bears the generic term of NOTE.

The notes are written on or between five right parallel *Lines*, which form a *STAVE*. The intervals between the lines are called *Spaces*. The lines and spaces are counted from the lowest upwards.

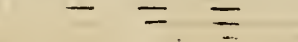


LEGER LINES are written above or below the stave, when those of the stave are insufficient.

LEGER LINES ABOVE.



LEGER LINES BELOW.

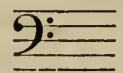


The notes, without regard to their form, are distinguished, as to mere sound, by their position on the stave. To establish their names, it is also necessary that a sign, called a CLEF, should be placed at the beginning of each stave.

CLEF OF SOL, or G, or TREBLE CLEF.

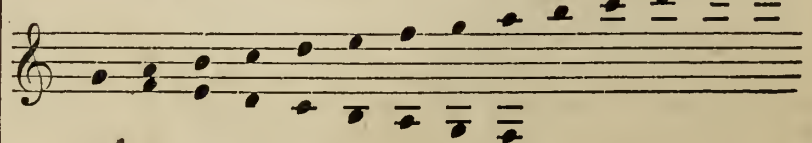


CLEF OF FA, or F, or BASS CLEF.



Examples of the Clefs of SOL, or G, and FA, or F, which are the ones generally used in modern Music.

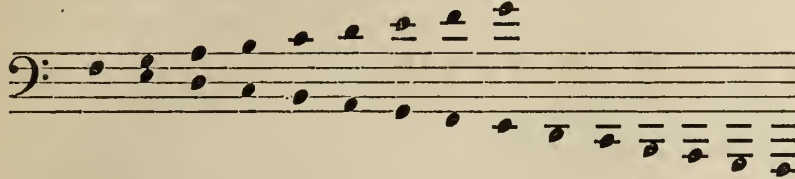
G	A	B	C	D	E	F	G	A	B	C	D	E	F
sol	la	si	do	re	mi	fa	sol	la	si	do	re	mi	fa



G	F	E	D	C	B	A	G	F
sol	fa	mi	re	do	si	la	sol	fa

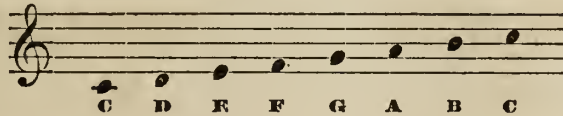
ELEMENTS OF MUSIC.

F G A B C D E F G
fa sol la si do re mi fa sol

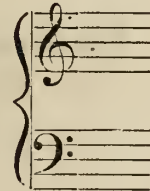


F E D C B A G F E D C B A G F
fa mi re do si la sol fa mi re do si la sol fa

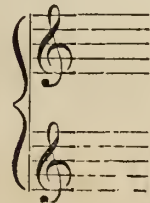
The union of these seven notes in their regular order, with the repetition of the first, forms the GAMUT.



Piano-Forte, Melodeon, and Organ Music, is written on two staves connected by a BRACE; the upper staff serves for the Clef of *sol*, or G, and the lower for that of *fa*, or F.



Music for the Flute, Violin, Clarionet, Guitar, &c., is written in the *sol*, or G Clef. The Brace is used however in Duets for two Flutes, Violins, &c.



THE VALUE OF NOTES, OF THE DOT, AND THE TRIPLET.

The relative duration is called the *Value of the Note*, and is shown by the peculiar form of each note.

Comparative Table of the Relative Value of notes.

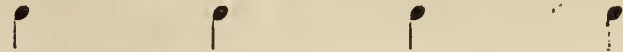
One whole note is equal to



Two Half notes, or



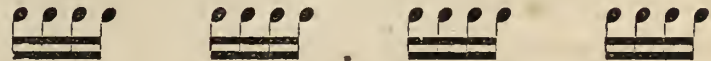
Four Quarter notes, or



Eight 8th notes, or



Sixteen 16th notes, or



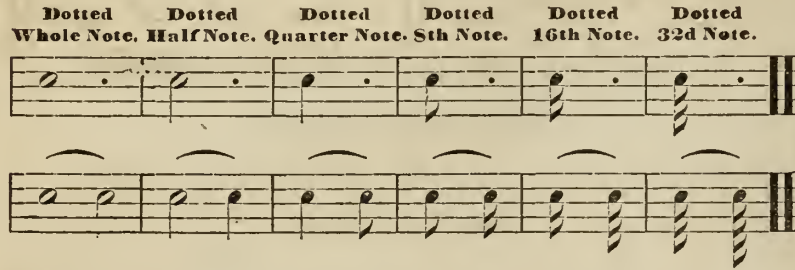
Thirty-two 32d notes.



ELEMENTS OF MUSIC.

THE DOT AND DOUBLE DOT.

A dot, placed after a note, increases its value one half: Thus, a dotted whole note is equal to three half notes, a dotted half note to three quarter notes, a dotted quarter note to three eighth notes, a dotted eighth note to three sixteenth notes, &c.



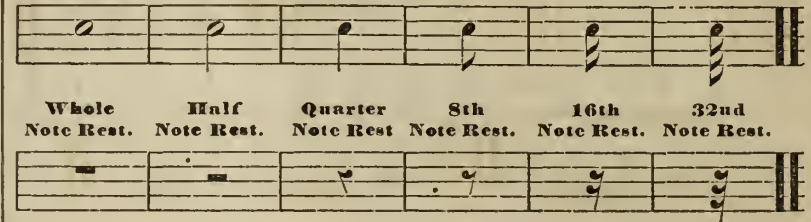
When a second dot is added to the first, following a whole note, half note, quarter note, eighth note, or sixteenth note, &c., the value is equal to half that of the first.



THE RESTS.

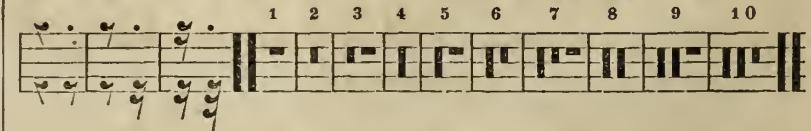
RESTS, in a composition, show that the music ceases to be performed during certain intervals of time. They afford repose to the singer and player, prevent confusion between phrases, or members of phrases, and aid in producing musical effects.

The rests have values corresponding to those of the notes: thus, the *whole note rest* is equal in duration to the whole note; the *half note rest* to the half note; the *quarter note rest* to the quarter note; the *eighth note rest* to the eighth note, &c.



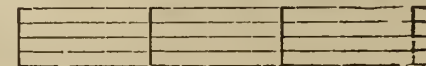
The single and double dot, which were explained in the preceding section, are also placed after the rests, and augment their value in the same proportion.

Example of one or more Bars Rest.



THE SIGNS OF THE MEASURE.

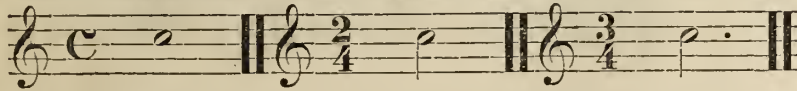
All the component parts of a piece of music are divided equally into portions, called MEASURES. Each measure is placed between two lines, called Bars.



ELEMENTS OF MUSIC.

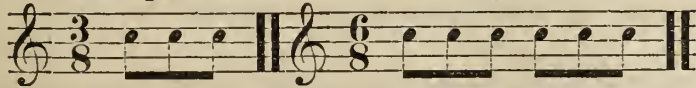
Measures are also divided into fractional parts called *Beats*. Measures containing four, three, or two beats, and those included under the head of *three-eighth* and *six-eighth* time, are the most in use.

Measure with 4 beats, called **Common Time**. Measure with 2 beats, called **Two-four Time**. Measure with 3 beats, called **Three-four Time**.



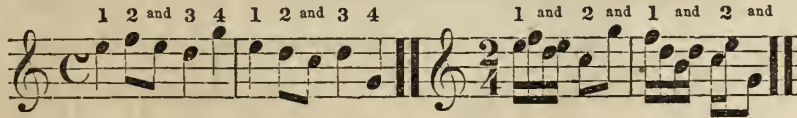
Three-eighth Time.

Six-eighth Time.

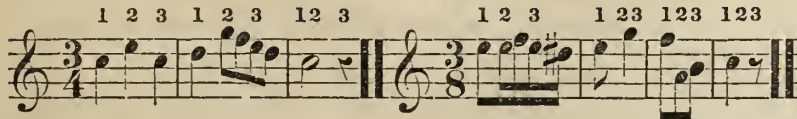


In common, two-four, and three-four time, the value of a quarter note establishes the beats; in three-eighth time, that of an eighth note is used.

FOUR BEATS.



THREE BEATS.



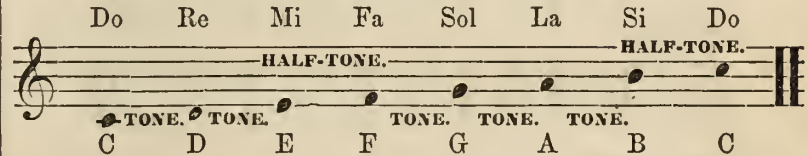
When three notes are played in the time of two, or six in the time of four, such groups are called **TRIPLET'S**; and, to render them plain, it is usual to place the figure 3 over the three notes taken for two, and the figure 6 over the six notes taken for four.

The time should be counted by the value of the Triplet.



THE INTERVALS.

The distance from one note to another is called an **INTERVAL**. The major gamut is composed of five tones and two semitones.



THE SHARP, THE FLAT, AND THE NATURAL.

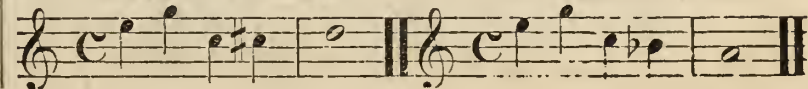
A **SHARP** (#) before a note raises it a semitone.

A **FLAT** (b) on the contrary, before a note, lowers it a semitone.

Flats and sharps are either at the commencement of a piece after the clef, or *accidentally* before a note.

ACCIDENTAL SHARP.

ACCIDENTAL FLAT.

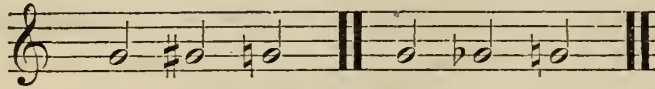


ELEMENTS OF MUSIC.

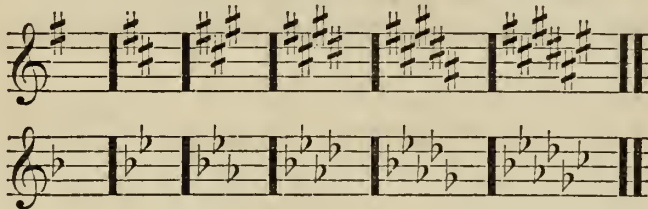
When these signs are at the commencement of a piece, all notes on the same line and space (and all other notes bearing the same name) are affected by them.

If they occur *accidentally* before a particular note, they affect only it, and others of the same name, during a single measure.

A NATURAL (♮) serves to annul a sharp, or flat, by restoring a note to its former position.



Flats and sharps are placed after the Clef in the following order :



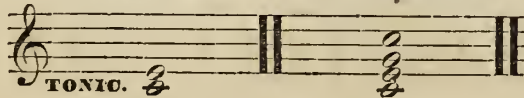
A DOUBLE SHARP, (♯♯) raises a note a tone, and a DOUBLE FLAT, (♭♭) lowers it a tone.

THE MODES.

There are two MODES,—the *Major* and *Minor*.

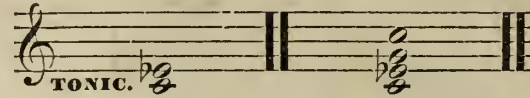
In the major mode, there are two tones from the first note, called the *tonic*, to the *third*.

MAJOR THIRD. MAJOR CHORD.



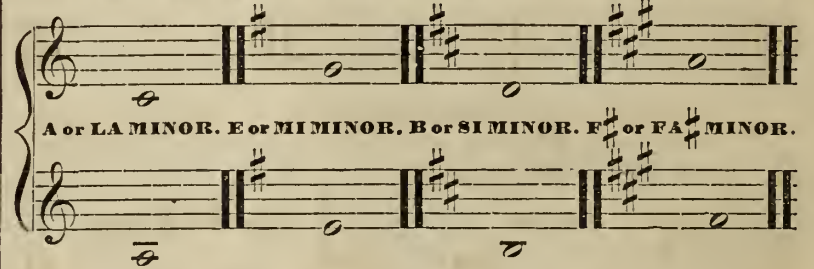
In the minor mode, there are but one tone and one semitone, from the *tonic* to the *third*.

MINOR THIRD. MINOR CHORD.

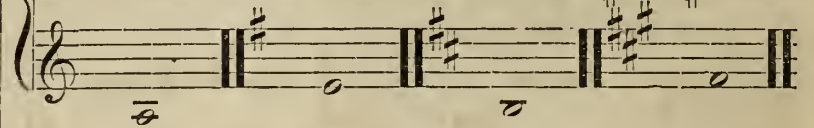


A minor is said to be the relative of the major, when both are expressed by the same number of sharps or flats.

C or DO MAJOR. G or SOL MAJOR. D or RE MAJOR. A or LA MAJOR.



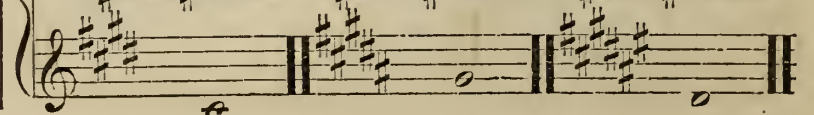
A or LA MINOR. E or MI MINOR. B or SI MINOR. F or FA MINOR.



E or MI MAJOR. B or SI MAJOR. F♯ or FA MAJOR.



C♯ or DO♯ MINOR. G♯ or SOL♯ MINOR. D♯ or RE♯ MINOR.



ELEMENTS OF MUSIC.

G♭ or SOL♭ MAJOR. D♭ or RE♭ MAJOR. A♭ or LA♭ MAJOR.



E♭ or MI♭ MINOR. B♭ or SI♭ MINOR. F or FA MINOR.



E♭ or MI♭ MAJOR. B♭ or SI♭ MAJOR. F or FA MAJOR.

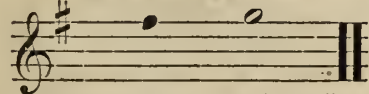


C or DO MINOR. G or SOL MINOR. D or RE MINOR.

Each major and minor key bears the name of the tonic of its gamut.

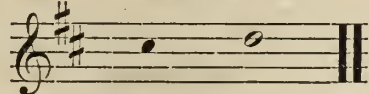
The tonic of any major key, with sharps, is the note one semitone above the last sharp after the clef.

G or SOL MAJOR.



The note above the F is G.

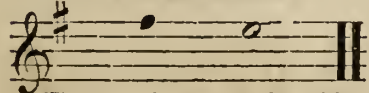
D or RE MAJOR.



The note above the C is D.

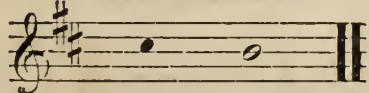
The tonic of the relative minor is, on the contrary, the note below the last sharp.

E or MI MINOR.



The note below the F is E.

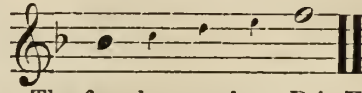
B or SI MINOR.



The note below the C is B.

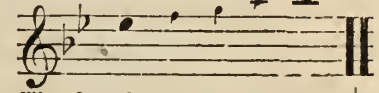
The tonic of any major key, with flats, is the fourth note above the last flat.

F or FA MAJOR.



The fourth note above B is F.

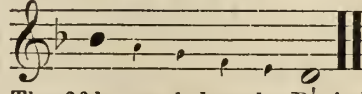
B♭ or SI♭ MAJOR.



The fourth note above E is B♭.

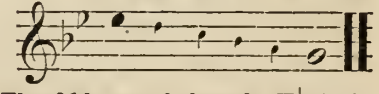
The tonic of the relative minor, is the fifth note below the last flat.

DO or RE MINOR.



The fifth note below the B♭ is D.

G or SOL MINOR.



The fifth note below the E♭ is G.

The keys which have neither a sharp nor flat at the clef, are C, or *do* natural major, and its relative, A, or *la* minor.

ARTICULATION.

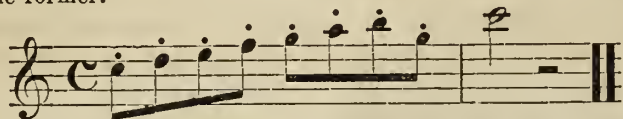
As variety is the greatest charm of music, several different styles of articulating the notes are used to assist in producing it. There are three styles of **ARTICULATION**,—the detached, the pointed, and the flowing. The two first are technically called *Staccato*, and the last, *Slurred*, or *Legato*.

A *Staccato*, or pointed note, (†) is played in a short and precise manner.



ELEMENTS OF MUSIC

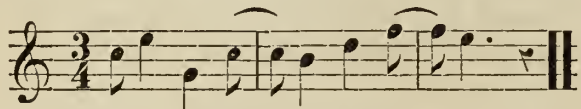
A *Staccato*, or dotted note (\cdot), is played in a less detached style than the former.



Slurring, or playing a passage *legato*, is to make the notes flow in a connected manner. The mark of the slur is shown by a curved line.



The slur (—) takes the name of *Syncopation* when connecting two similar notes, one of which is placed on an unaccented, and the other on an accented beat of the same measure, or of two consecutive measures.



An *APPOGGIATURA* is a grace note placed above or below a principal note. When below, it ought never to be at a greater distance than a semitone; as any other interval belongs to the *Portamento* of vocal music.

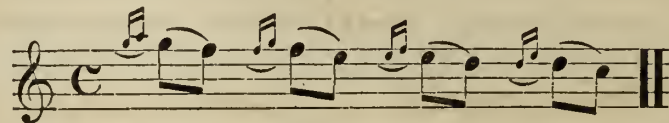
A small note is generally half the value of the principal note; there are instances, however, when its value is greater.



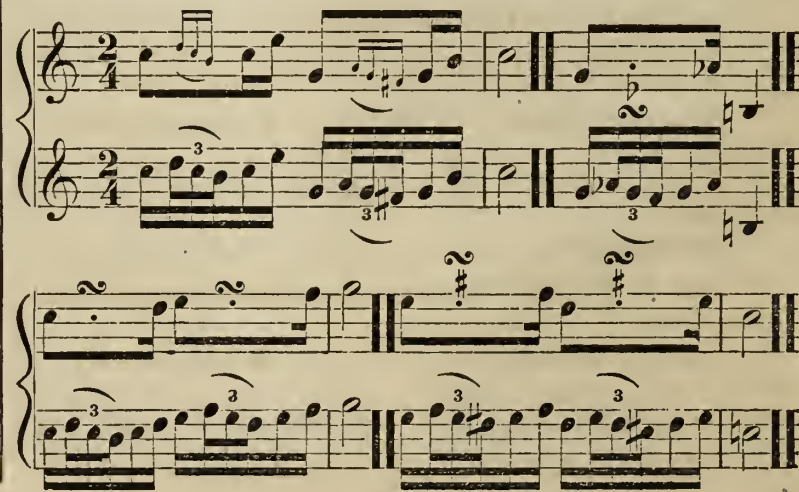
An *Acciaccatura* is played with rapidity, without reference to the value of the principal note; it is usual to cross it with a small line.



A *DOUBLE APPOGGIATURA* is played in a light and connected manner.

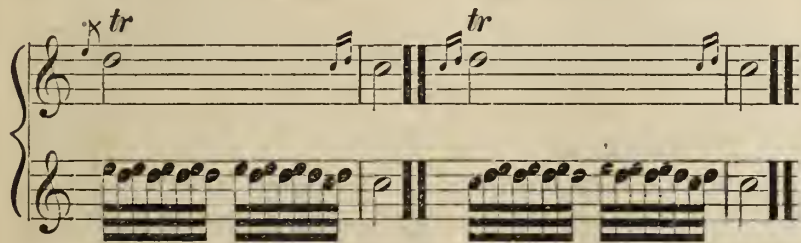


A *TURN* is composed of three grace notes placed before or after a principal note. In the first instance the small notes are written; and in the second they are expressed by the sign ∞ .



ELEMENTS OF MUSIC.

A **TRILL** is composed of two notes, struck alternately, and following each other regularly in the gamut. It has a principal note, which is expressed, and a secondary note, not always written, but understood to be above the other. It is indicated by the two letters *tr*.



THE ACCENTS.

Accents are shown by signs, or by words, generally Italian.

The sign \angle marks that the sound should be progressively increased.

The sign \rhd marks that the sound should be diminished in the same manner.

• The words used for the purpose of accentuation are very numerous; the following list includes the principal ones, with their signification:

Piano, or simply the letter *p*; sweet, soft.

Pianissimo, or simply *pp*; very sweet and soft.

Dolce, or *dol*; sweet.

Forte, or *f*; loud.

Fortissimo, or *ff*; very loud.

Mezzo Forte, or *mf*; half loud.

Rinforzando, or *rinf*, or *rfz*; rendering the sound loud, but ~~not~~ suddenly.

Sforzando, or *sf*, *sfz*; rendering the sound suddenly loud.

Crescendo, or *cres*; increasing gradually in loudness.

Decrescendo, or *deces*; Diminishing the loudness.

Smorzando, or *smorz*; Smothering the sound by degrees.

Espressivo; expressive.

Affetuoso; affectionate, tender.

Maestoso; majestic.

Cantabile; in a graceful, singing style.

Con Espressivo; with expression.

Legato; slurred, flowing.

Leggiero; light.

Con Anima; with feeling.

Con Spirito; with spirit.

Con Grazia; with grace.

Con Gusto; with taste.

Con Delicatezza; with delicacy.

Con Fuoco; with fire.

Con Forza; with force.

Con Calore; with heat.

Con Brio, or *brioso*; with brilliancy, brilliant.

Agitato; agitated.

Scherzando; playful.

Mosso; animated.

Sempre; always.

ELEMENTS OF MUSIC.

DIFFERENT SIGNS AND ABBREVIATIONS USED IN WRITING MUSIC.

The sign \S shows that the player must return to a similar sign, and continue to the word *Fine*. When the return extends to the commencement of the piece, it is usual to prefix the letters D. C., the abbreviation of the Italian words, *Da Capo*, "from the beginning."

The main divisions in a piece of music are expressed by a DOUBLE BAR \parallel .

When *Dots* are added before the bar, thus, $\cdot\parallel$, they show that the division previous to it is repeated; when after, thus, $\parallel\cdot$, that the division following is repeated.

A PAUSE \frown marks that a beat of the bar is suspended, and that a note, or rest, must be prolonged for a certain space of time.

A pause over a rest, should be treated in a similar manner.



In order to avoid the multiplication of leger lines, it is customary to write very high passages an octave lower than their actual pitch, with this mark, *8va.* -----, over them, showing that they must be played an octave above.

8va -----

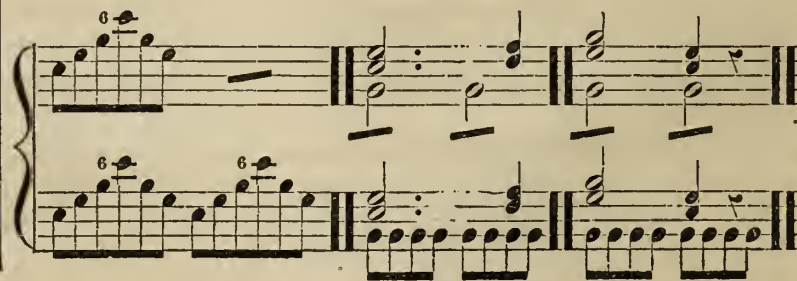
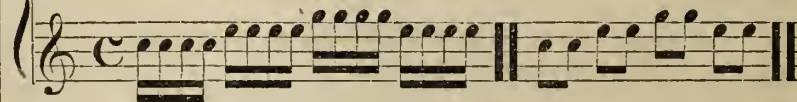


ABBREVIATIONS are employed in written music to avoid repetitions of a single note or passage; thus, in place of writing four 16th notes of *do*, a quarter note alone, marked with two thick, short lines, is used, &c.

WRITTEN.



EFFECT.



A DICTIONARY OF MUSICAL TERMS.

A; an Italian preposition, meaning to, in, by, at, &c.

Accelerando; accelerating the time, gradually faster and faster.

Adagio, or **Adasio**; slow.

Adagio Assai, or **Molto**; very slow.

Ad Libitum; at pleasure.

Affettuoso; tender and affecting.

Agitato; with agitation.

Alla Cypella; in church style.

Allegretto; less quick than **Allegro**.

Allegro; quick.

Allegro Assai; very quick.

Allegro ma non troppo; quick, but not too quick.

Amabile; in a gentle and tender style.

Amateur; a lover but not a professor of music.

Amen; so be it; pronounced, in singing, *Ah-men*.

Amoroso, or **Con Amore**; affectionately, tenderly.

Andante; gentle, distinct, and rather slow, yet connected.

Andantino; somewhat quicker than **Andante**.

Animo, or **Con Animo**; with spirit, courage, and boldness.

Antiphone; music sung in alternate parts.

Ardito; with ardor and spirit.

Arioso; in a light, airy, singing manner.

A tempo; in time.

A tempo giusto; in strict and exact time.

Ben Marcato; in a pointed and well-marked manner.

Bis; twice.

Brillante; brilliant, gay, shining, sparkling.

Cadence; closing strain, also a fanciful extemporaneous embellishment at the close of a song.

Cadenza; same as the second use of **Cadence**. See **Cadence**.

Calando; softer and slower.

Cantabile; graceful singing style; a pleasing, flowing melody.

Canto; the treble part in a chorus.

Choir; a company or band of singers; also that part of a church appropriated to the singers.

Chorist, or **Chorister**; a member of a choir of singers.

Col, or **Con**; with.

Col Arco; with the bow.

Comodo, or **Commodo**; in an easy and unrestrained manner.

Con Affeto; with expression.

Con Dolcezza; with delicacy.

Con Doloro, or **Con Duolo**; with mournful expression.

Conductor; one who superintends a musical performance; same as Music Director.

Con Energico; with energy

Con Espressione; with expression.

Con Fuoco; with ardor, fire.

Con Grazia; with grace and elegance.

Con Impeto; with force, energy.

Con Justo; with chaste exactness.

Con Moto; with emotion.

Con Spirito; with spirit, animation.

Coro; chorus.

Da; for, from, of.

Duel; for two voices or instruments.

Diminuendo; gradually diminishing the sound.

Da Capo; from the beginning.

Decari; the priests, in contradistinction to the lay or ordinary choristers.

Declamando; in the style of declamation.

Decrescendo; diminishing, decreasing.

Devotismo; devotional.

Dilettante; a lover of the arts in general, or a lover of music.

Di Molto; much or very.

Divoto; devotedly, devoutly.

Dolce; soft, sweet, tender, delicate.

Dolcemente, **Dolcezza**, or **Dolcissimo**. See **Dolce**.

Dolente, or **Doloroso**; mournful.

Doloroso; in a plaintive, mournful style.

E; and.

Elegante; elegance.

Energico, or **Con Energia**; with energy.

Espressivo; expressive.

Fine, **Fin**, or **Finale**; the end.

Forzando, **forz**, or **sf**; sudden increase of power.

Fugue, or **Fuga**; a composition, which repeats or sustains, in its several parts, throughout, the subject with which it commences, and which is often led off by some one of its parts.

Fugato; in the fugue style.

Fughetto; a short fugue.

Giusto; in just and steady time.

Grazioso; smoothly, gracefully.

Grave; a slow and solemn movement.

Impressario; the conductor of a concert.

Lacrimando, or **Lacrimoso**; mournful, pathetic.

Lamentevole, **Lamentando**, **Lamentabile**; mournfully.

Larghissimo; extremely slow.

Larghetto; slow, but not so slow as **Largo**.

Largo; slow.

Legato; close, gliding, connected style.

Lento; gradually slower and softer.

Lento, or **Lentamente**; slow.

Ma; but.

Maestoso; majestic, majestically.

Maestro di Capella; chapelmaster, or conductor of church music.

Marcato; strong and marked style.

Messa di Voce; moderate swell.

Moderato, or **Moderatamente**; moderately, in moderate time.

Molto; much or very.

Molto Voce; with a full voice.

Morendo; gradually dying away.

Mordente; a beat, or transient shake.

Mosso; emotion.

Moto; motion. *Andante con Moto*; quicker than *Andante*.

Non; not. *Non troppo*; not too much.

Organo; the organ.

Orchestra; a company or band of instrumental performers; that part of a theatre occupied by the band.

Pastorale; applied to graceful movements in sextuple time.

Perdendo, or **Perdendosi**; same as **Lento**.

Piu; more. *Piu Mosso*; with more motion, faster.

Pizzicato; snapping the violin string with the fingers.

Poco; a little. *Poco Adagio*; a little slow.

Poco a Poco; by degrees, gradually.

Portamento; the manner of sustaining and conducting the voice from one sound to another.

Precentor; conductor, leader of a choir.

Presto; quick.

Prestissimo; very quick.

Rallentando, **Allentando** or **Slentando**; slower and softer by degrees.

Recitundo; a speaking manner of performance.

Recitante; in the style of recitative.

Recitative; musical declamation.

Rinforzando, **Rinf.**, or **Rinforzo**; suddenly increasing in power.

Ritenuto; retained.

Ritardando; slackening the time.

Semplice; chaste, simple.

Sempre; throughout, always, as *Sempre Forte*, loud throughout.

Senza; without; as, *Senza Organo*, without the organ.

Sforzando, or **Sforzato**; with strong force or emphasis, rapidly diminishing.

Siciliana; a movement of light, graceful character.

Smorendo, **Smorzando**; dying away.

Soave, **Soavement**; sweet, sweetly.

Solfeggio; a vocal exercise.

Solo; for a single voice or instrument.

Sostenuto; sustained.

Sotto; under, below. *Sotto Voce*; with subdued voice.

Spiritoso, **Con Spirito**; with spirit and animation.

Staccato; short, detached, distinct.

Subito; quick.

Tace, or **Tacet**; silent, or he silent.

Tardo; slow.

Tasto Solo; without chords.

Tempo; time. *Tempo a piacere*; time at pleasure.

Tempo di Marcia; time of a march.

Tempo Giusto; in exact time.

Ten Tenuto; hold on. See **Sostenuto**.

Tutti; the whole, full chorus.

Un; a; as, *Un Poco*, a little.

Va; go on; as *Va Crescendo*, continue to increase.

Verse; same as **Solo**.

Vigorous; bold, energetic.

Vivace; quick and cheerful.

Virtuoso; a proficient in art.

Voce di Petto; the chest voice.

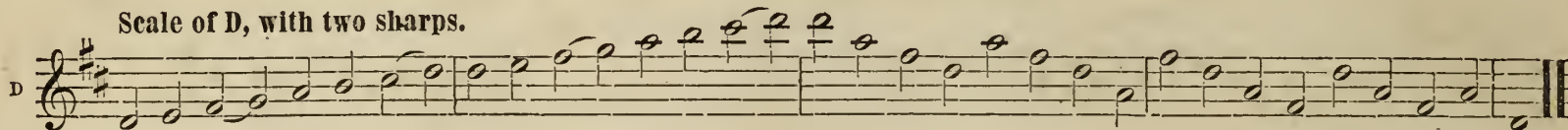
Voce di Testa; the head voice.

Voce Solo; voice alone.

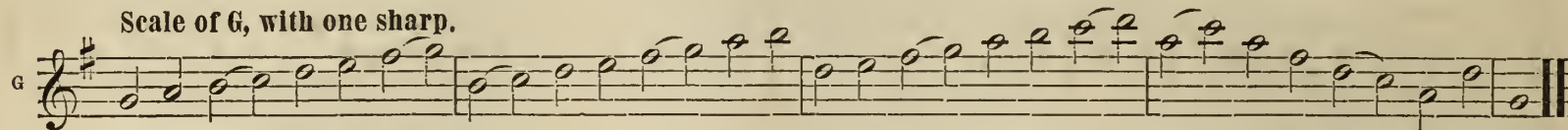
Vola Subito; turn over quickly.

SCALES FOR THE FLUTE.

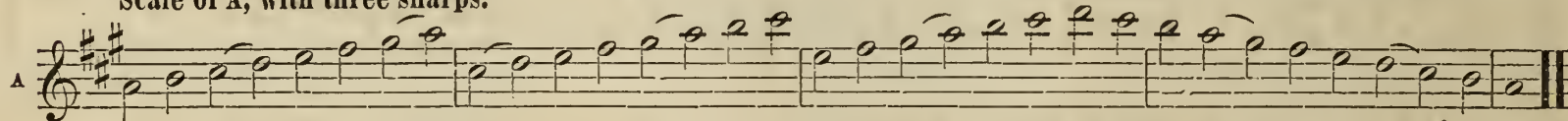
Scale of D, with two sharps.



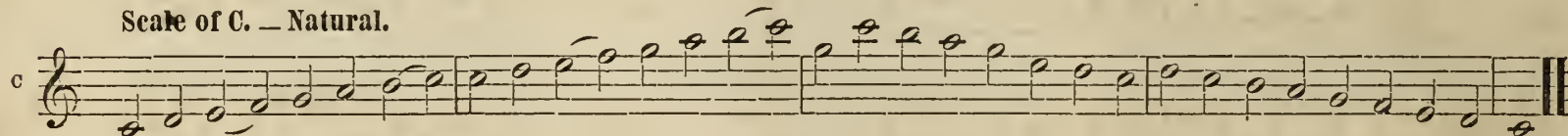
Scale of G, with one sharp.



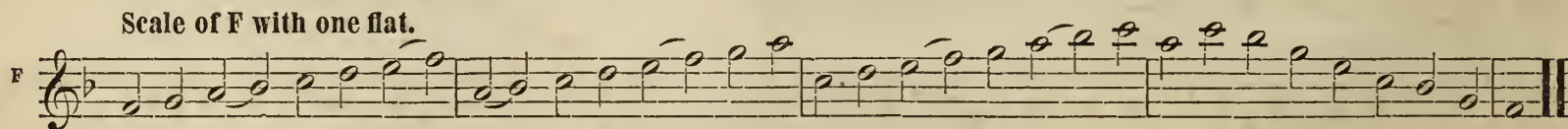
Scale of A, with three sharps.



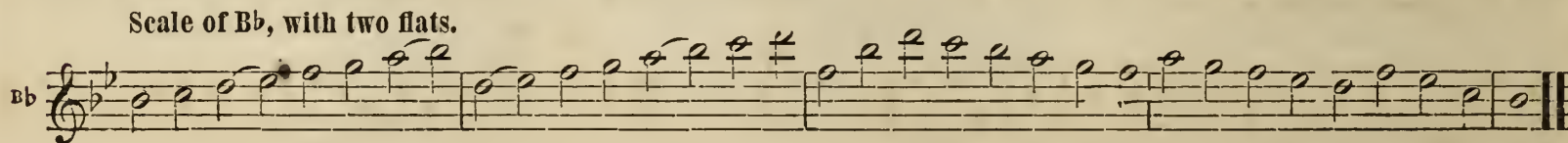
Scale of C. — Natural.



Scale of F with one flat.



Scale of Bb, with two flats.



A COMPLETE SCALE OF SEMITONES FOR A FLUTE WITH 4, 6, OR 8 KEYS.

10

Sva.

A

Sva.

G

Sva.

F#
or
Gb

Sva.

E#
or
Eb

E

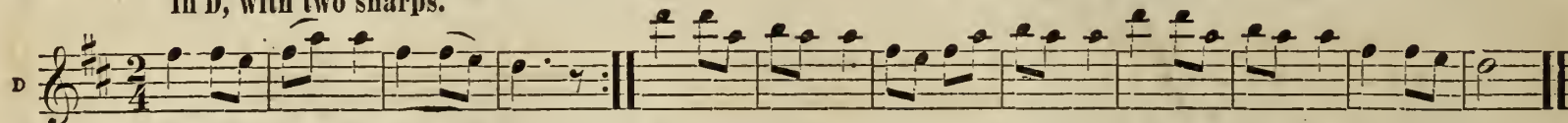
D#
or
Eb

C#
or
Db

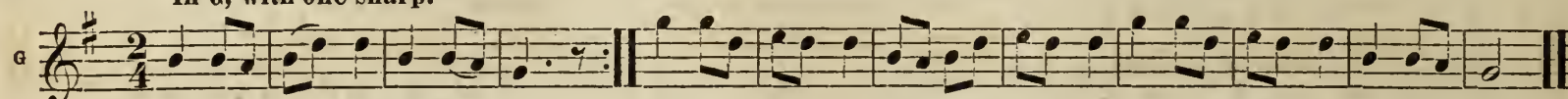
TRANSPOSITION OF SCALES.

Transposition consists of changing a piece of music from one key to another key. A tune may be difficult in one key, but very easy in another, as may be seen by the following examples.

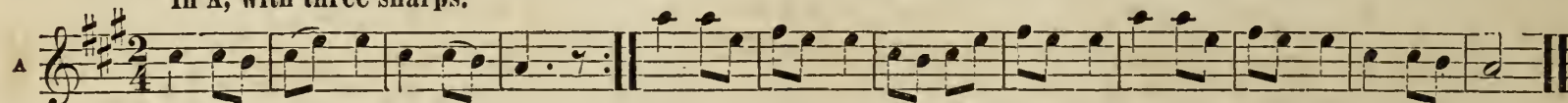
In D, with two sharps.



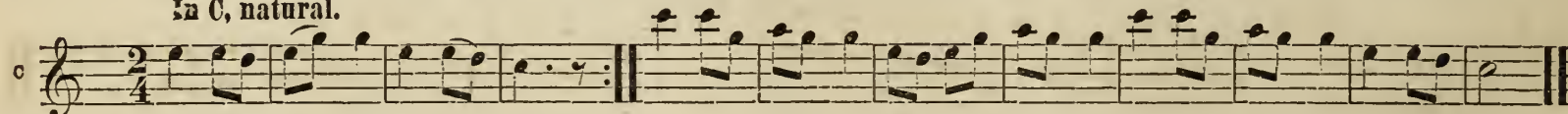
In G, with one sharp.



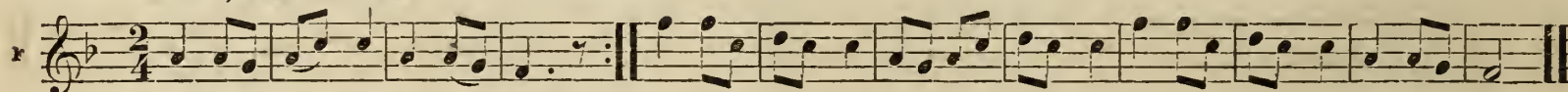
In A, with three sharps.



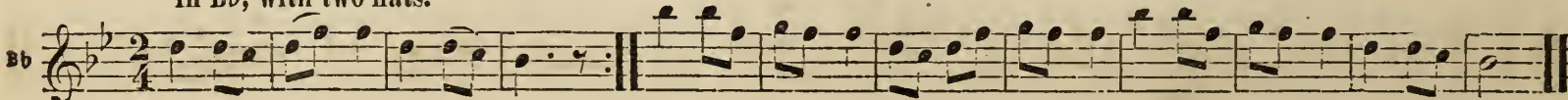
In C, natural.



In F, with one flat.



In Bb, with two flats.



DOUBLE TONGUEING.

11 19

Articulation is best produced on the flute by pronouncing the syllable Too for each note when the music is slow and not slurred. When the time is quick, pronounce the word Too-TLE. In triplets pronounce Too-TLE TOO. When slurs are placed over two, three or more notes, the syllable Too should be pronounced to the first note only, as in the following examples.

The following examples illustrate double tonguing techniques on the flute:

- Staff 1:** 3/4 time. First measure: sixteenth-note triplet (Too-tle-too-tle-too-tle-too). Second measure: eighth-note triplet (Too-tle-too). Third measure: eighth-note triplet (Too-tle-too). Fourth measure: quarter note (too).
- Staff 2:** 3/4 time. First measure: eighth-note triplet (Too too-tle). Second measure: eighth-note triplet (Too-tle too-tle &c.). Third measure: eighth-note triplet (Too) followed by a slur over four eighth notes (too). Fourth measure: quarter note (too).
- Staff 3:** 3/4 time. First measure: eighth-note triplet (Too-tle too-tle). Second measure: eighth-note triplet (Too-tle too-tle). Third measure: eighth-note triplet (Too-tle too-tle). Fourth measure: quarter note (too).
- Staff 4:** 9/8 time. First measure: quarter note (Too). Second measure: eighth-note triplet (too-tle too-tle too). Third measure: eighth-note triplet (too-tle too). Fourth measure: quarter note (too).
- Staff 5:** 9/8 time. First measure: quarter note (Too). Second measure: eighth-note triplet (too). Third measure: eighth-note triplet (Too). Fourth measure: eighth-note triplet (too). Fifth measure: eighth-note triplet (Too). Sixth measure: eighth-note triplet (too). Seventh measure: eighth-note triplet (Too). Eighth measure: eighth-note triplet (too).
- Staff 6:** 2/4 time. First measure: quarter note (Too). Second measure: eighth-note triplet (too too-tle). Third measure: eighth-note triplet (too too-tle). Fourth measure: eighth-note triplet (too too-tle). Fifth measure: eighth-note triplet (too too-tle).

PROGRESSIVE LESSONS.

Count four in each measure.

1 2 3 4 etc. 1 2 3 4

This system contains two staves of music in G major (one sharp) and common time. The upper staff features a sequence of half notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff features a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4. Fingering numbers 1, 2, 3, 4 are written below the first four notes of each staff. The system concludes with a double bar line.

PROGRESSIVE LESSONS.

Legato, or slurred notes.

D. C.

This system contains two staves of music in G major (one sharp) and common time. The upper staff features a sequence of half notes with slurs: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff features a sequence of quarter notes with slurs: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4. The system concludes with a double bar line. The initials 'D. C.' are written at the bottom right of the system.

PROGRESSIVE LESSONS.

13

21

Count six eighths in a measure.

6 1 2 3 4 5 6 1 2 3 etc. 12345

This exercise is written for a grand staff in 6/8 time with a key signature of one sharp (F#). The right hand contains a melody of eighth and sixteenth notes, while the left hand provides a bass line. The piece concludes with a double bar line and repeat dots.

D. C.

This exercise continues in the same 6/8 time and key signature. It features more complex rhythmic patterns, including triplets and sixteenth-note runs. It also ends with a double bar line and repeat dots.

PROGRESSIVE LESSONS.

Mind the dotted quarter note.

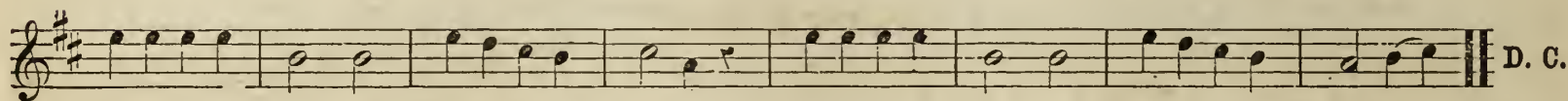
This exercise is written for a grand staff in 2/4 time with a key signature of one sharp (F#). The right hand features a melody with a prominent dotted quarter note, which is the focus of the instruction. The left hand plays a steady eighth-note accompaniment. The piece ends with a double bar line and repeat dots.

This exercise continues in 2/4 time and key signature. It maintains the dotted quarter note motif in the right hand while the left hand continues with eighth-note accompaniment. The piece concludes with a double bar line and repeat dots.

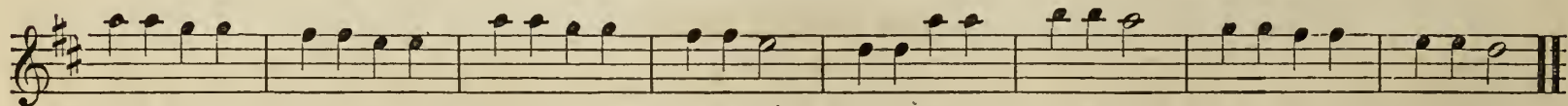
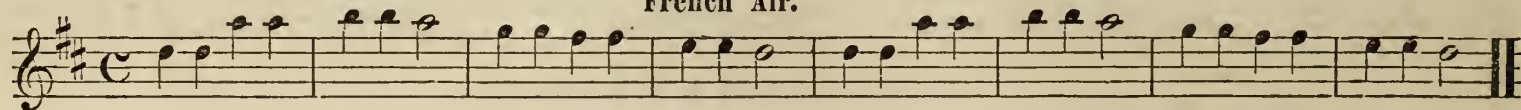
POPULAR MELODIES.

ARRANGED IN PROGRESSIVE ORDER

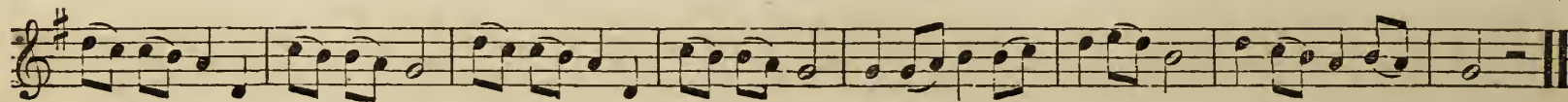
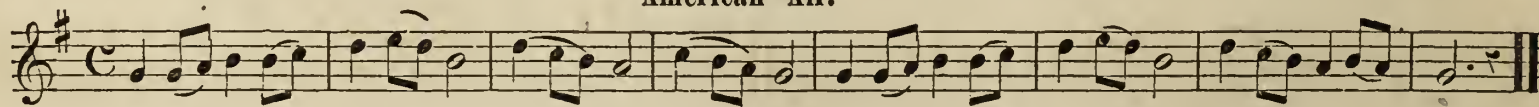
Italian Air.



French Air.

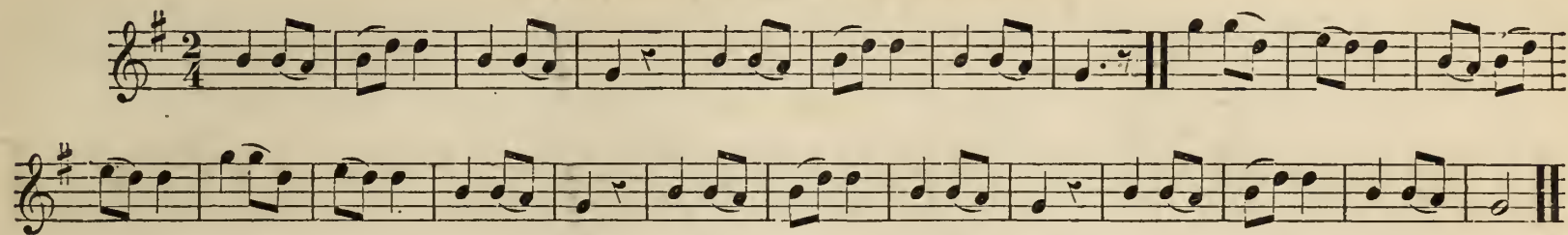


American Air.

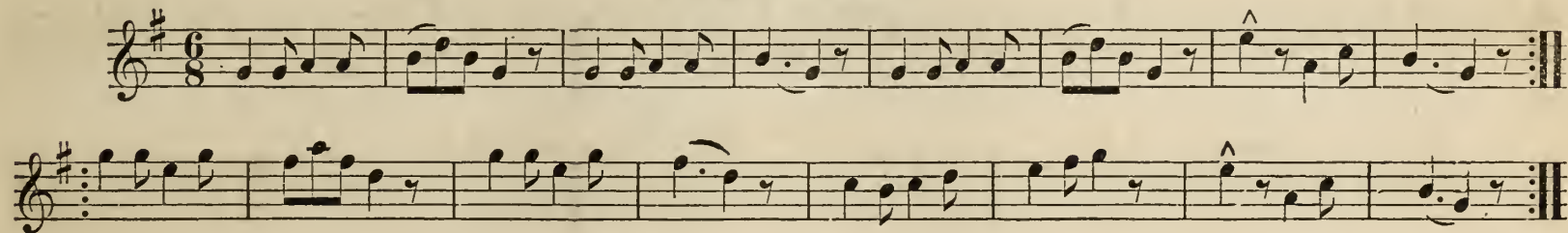


English Air.

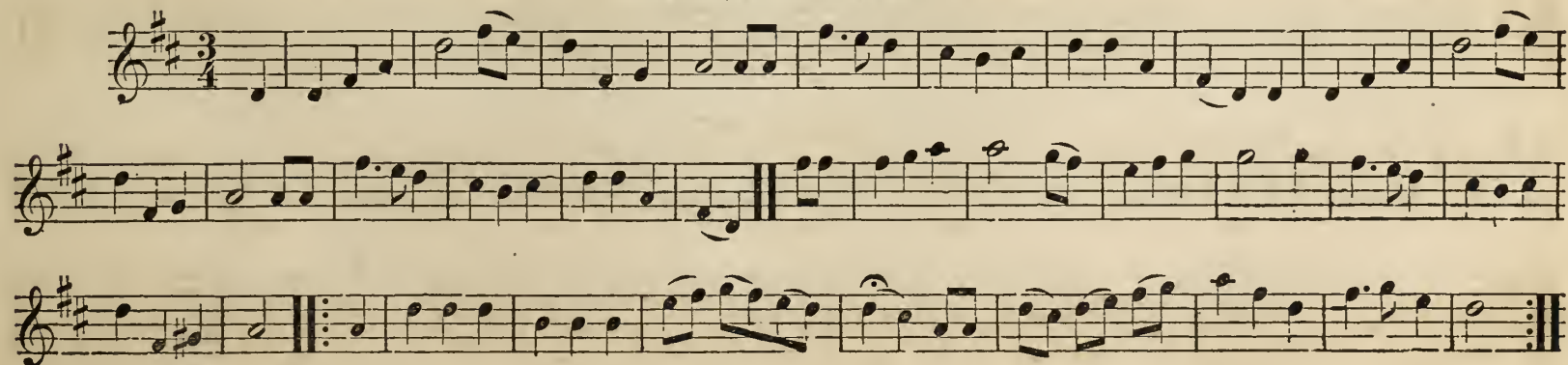
23



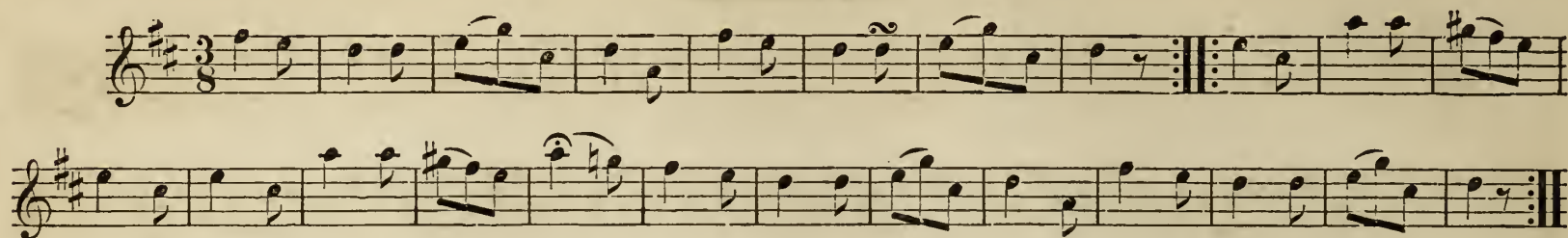
Pop goes the Weasel.



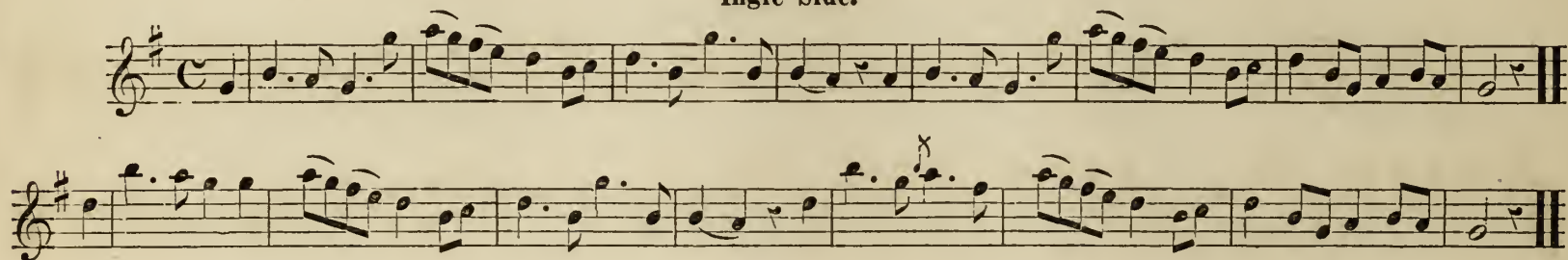
Star Spangled Banner.



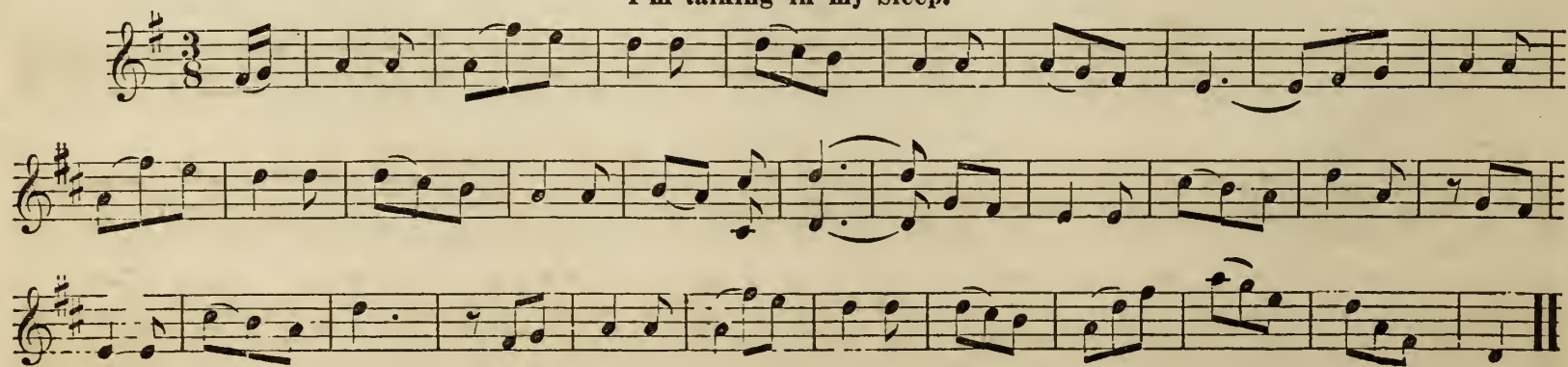
Hours there were



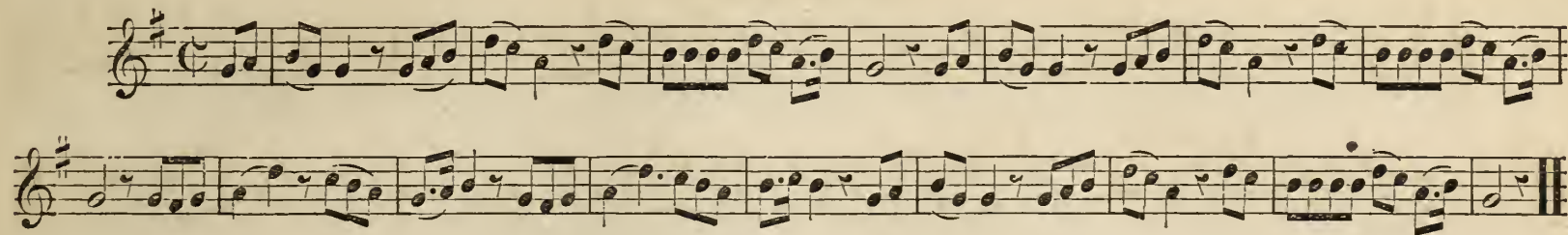
Ingle Side.



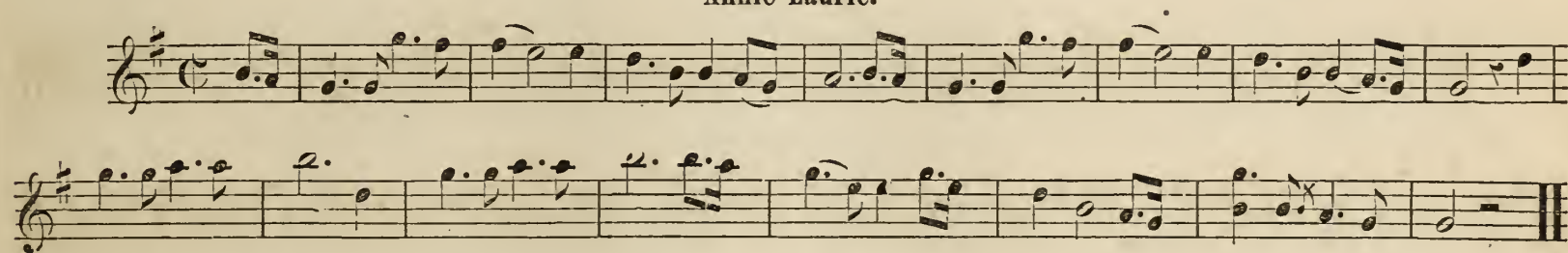
I'm talking in my Sleep.



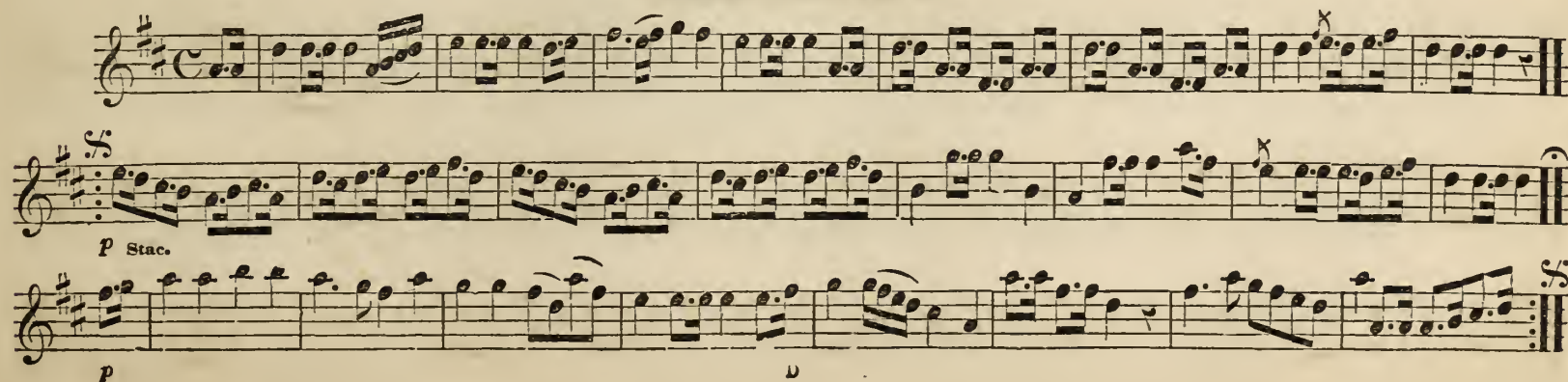
I'm a Pilgrim.



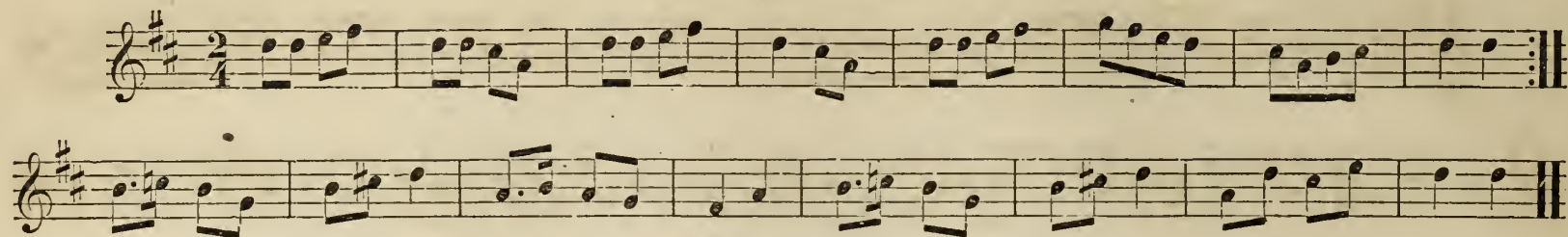
Annie Laurie.



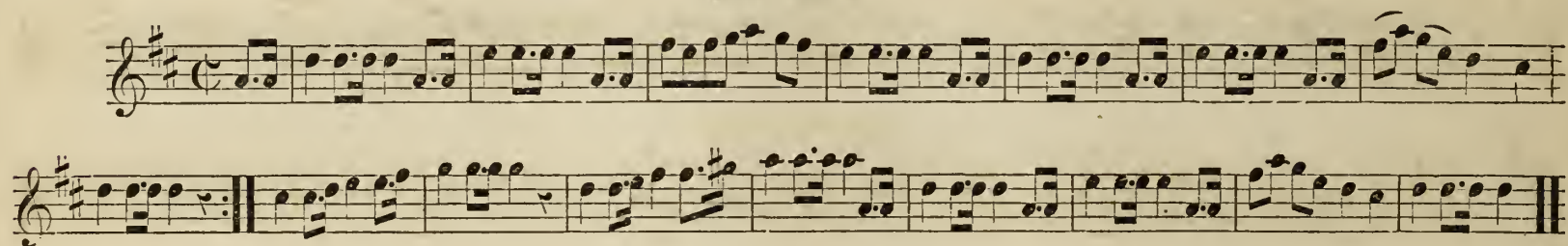
Danish Grand March.



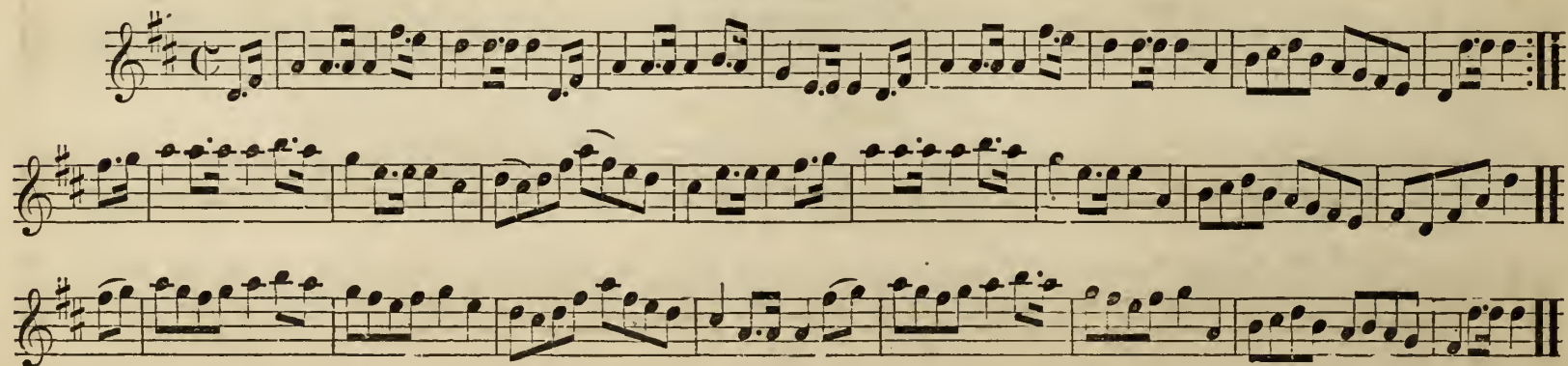
Yankee Doodle.



Java March.

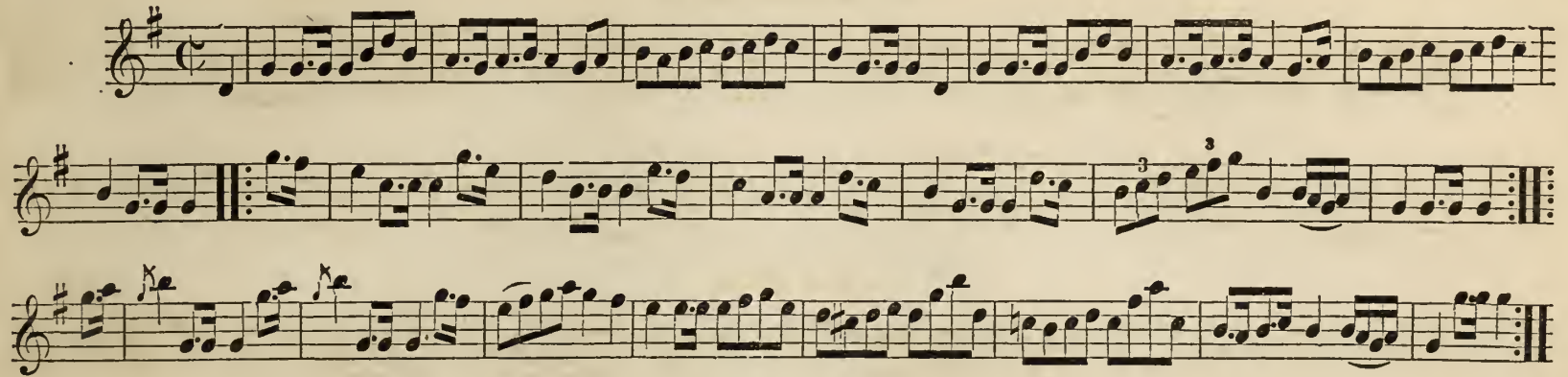


Rocky Mountains.

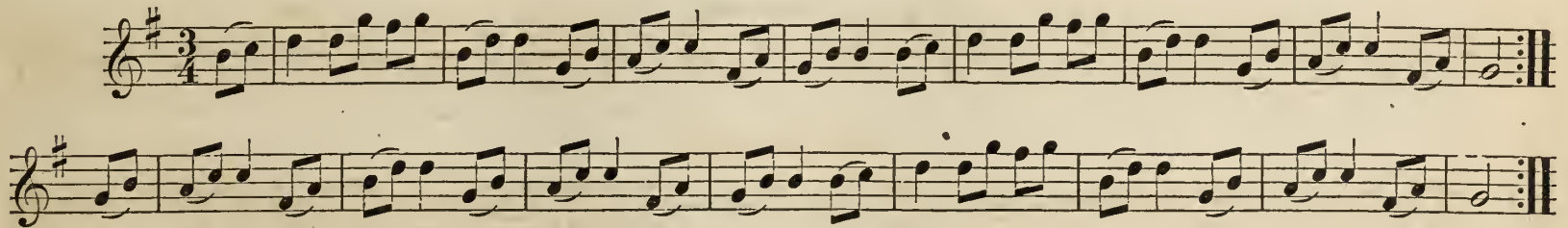


Washington's March.

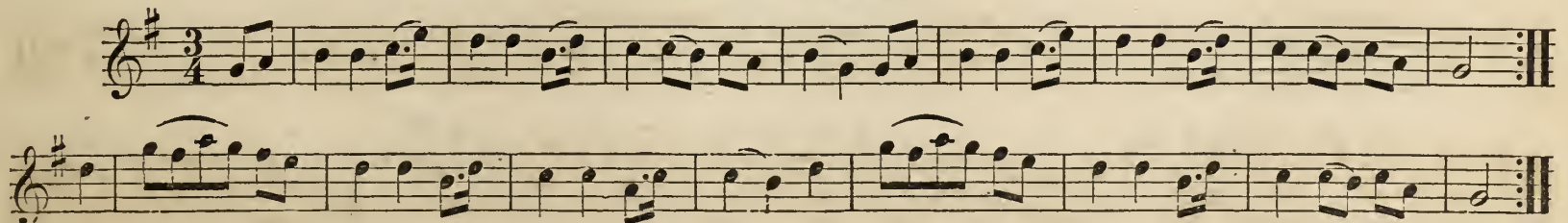
27



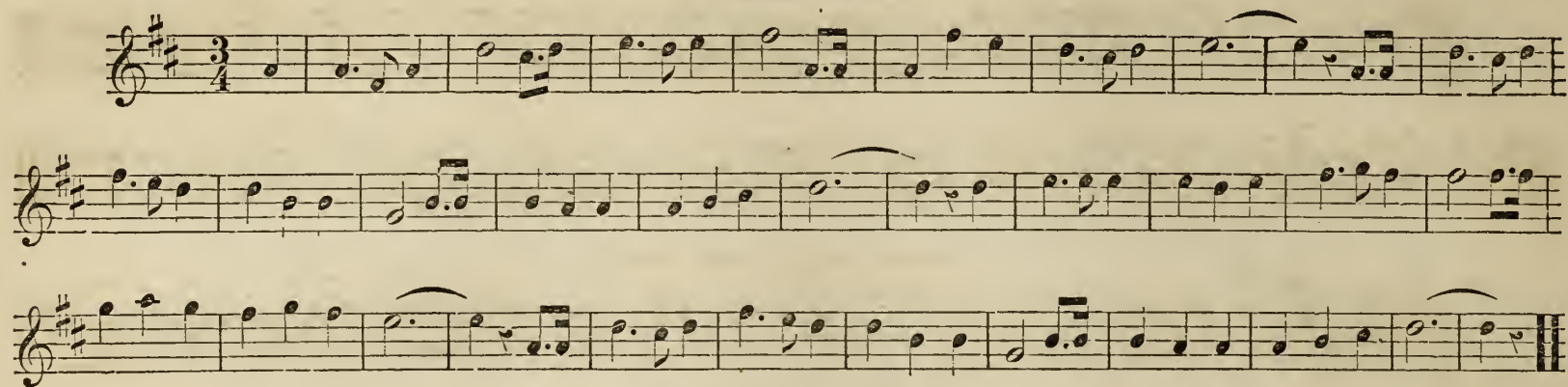
Spanish Dance.



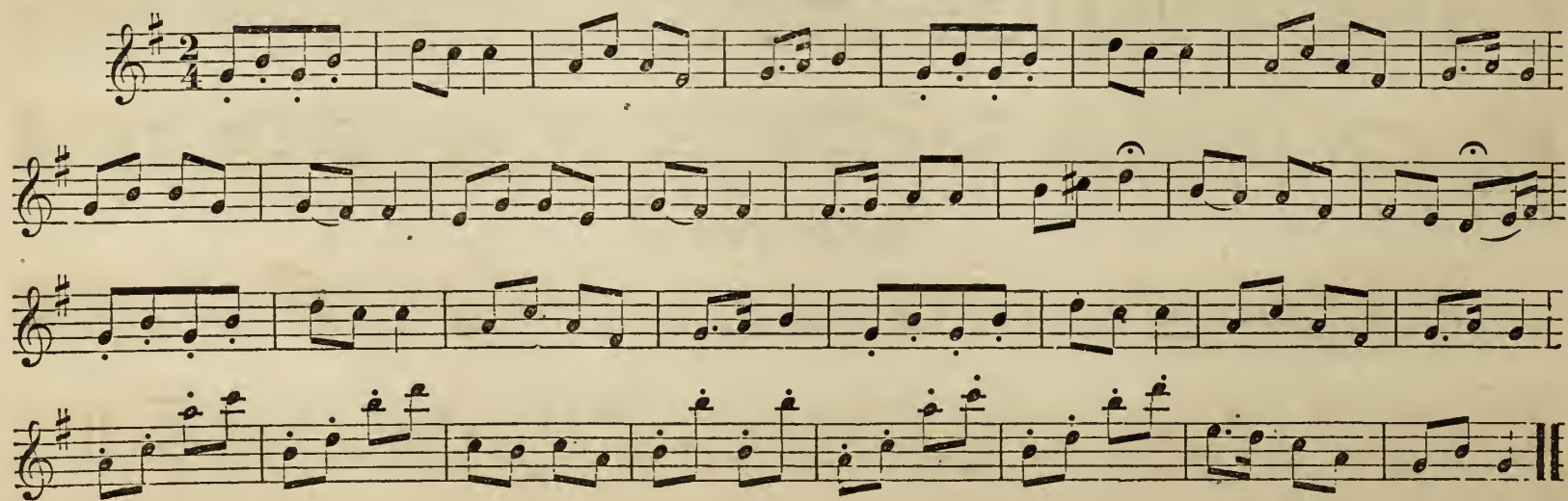
Home, as a Waltz.



E Pluribus Unum.



Twinkle, twinkle, little Star.



The Rio Grande March.

29



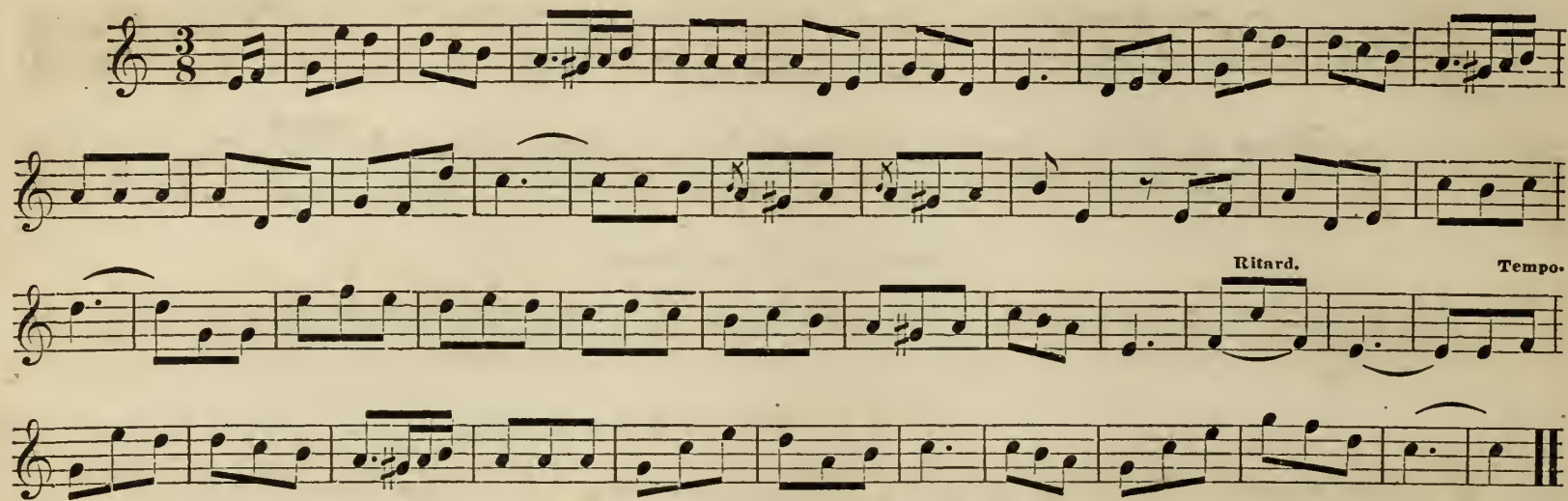
Captain Estill's Grand March.



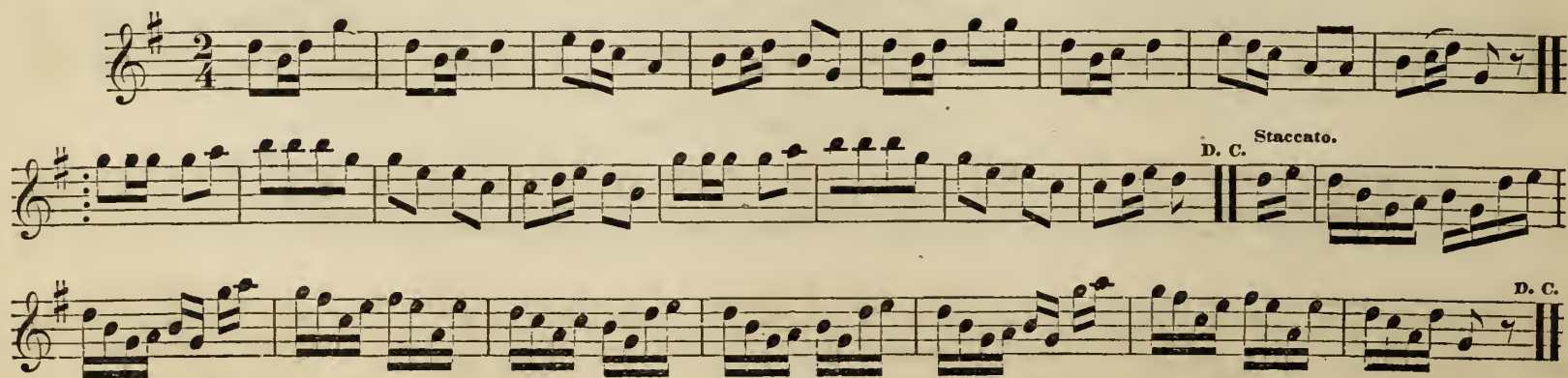
Sing, sing, darkies sing.



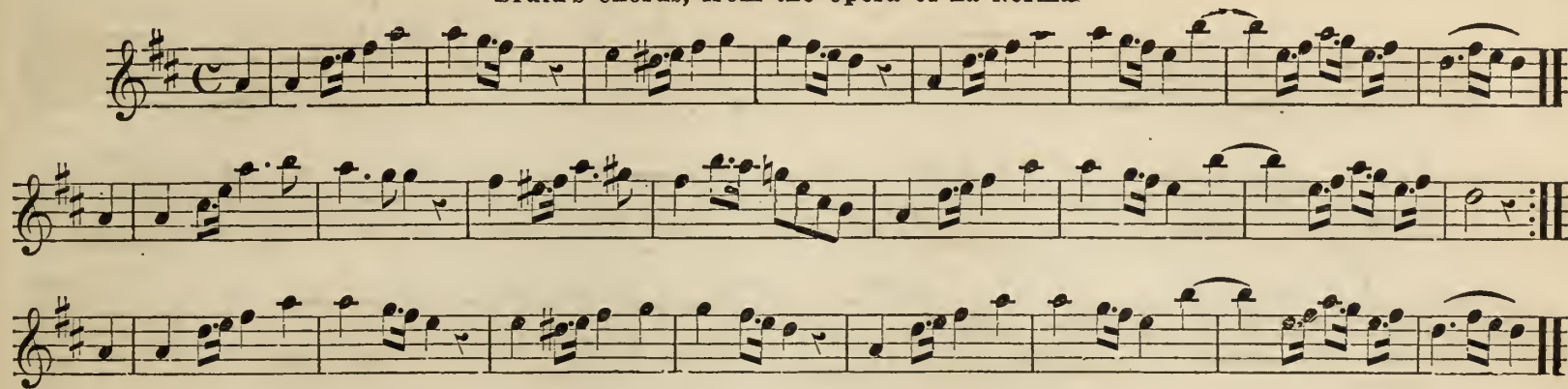
In the deep voice of sorrow.



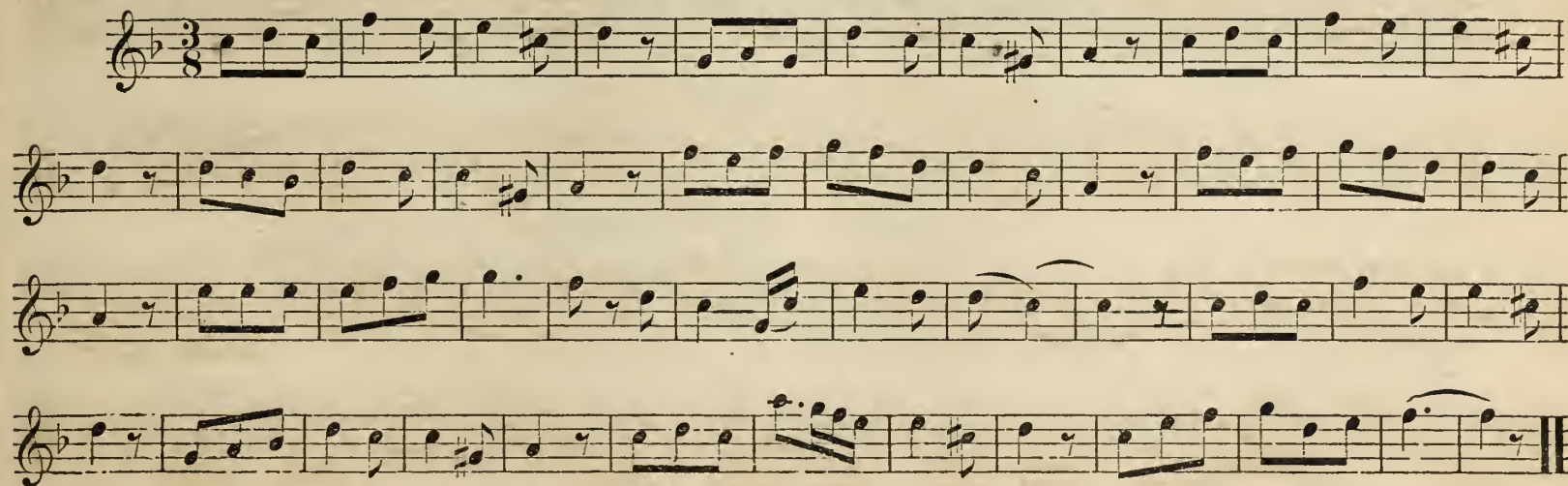
Dance, from the Opera of Bayadere.



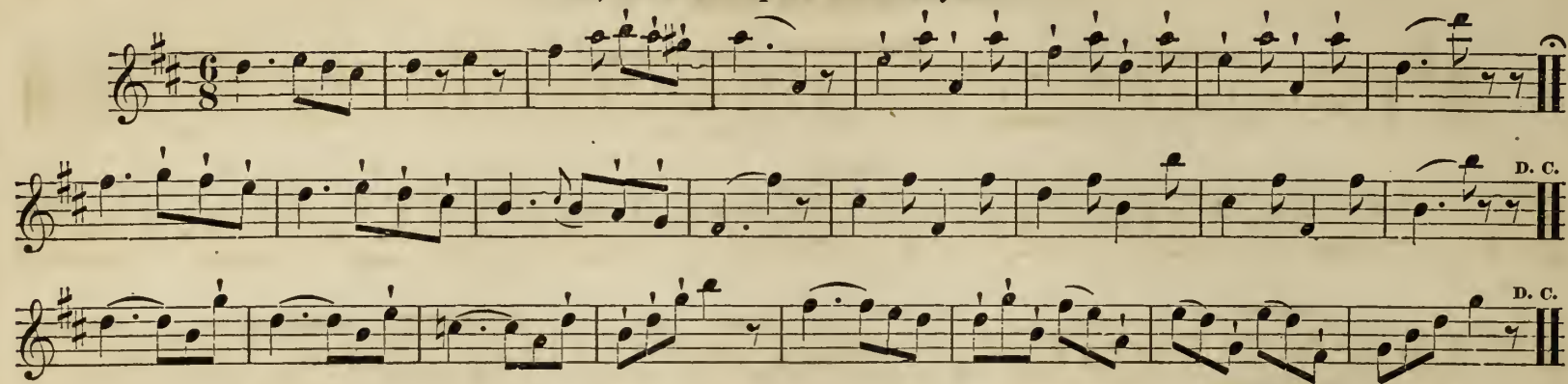
Druid's Chorus, from the Opera of La Norma



Make me no gaudy chaplet.



Arla, from the Opera of La Bayadere.

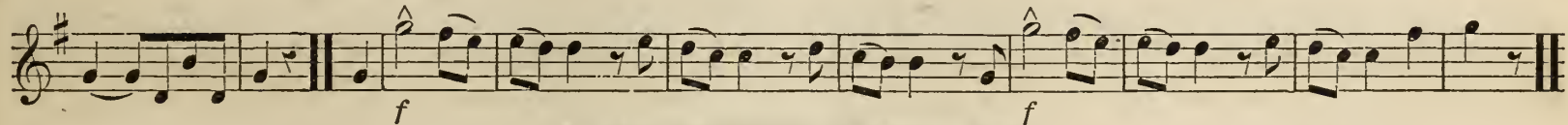
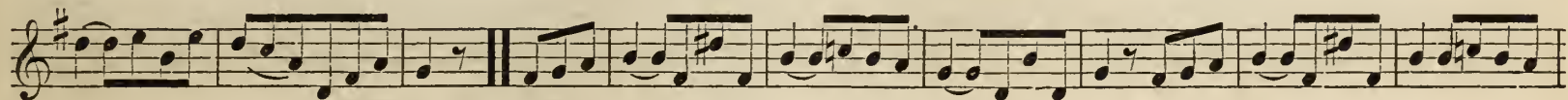
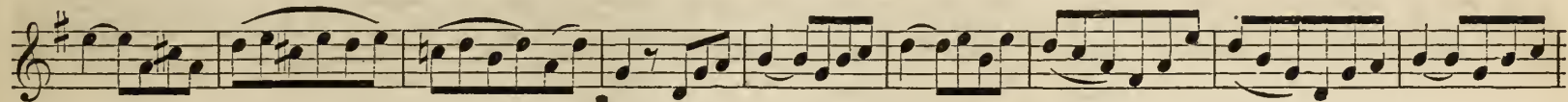
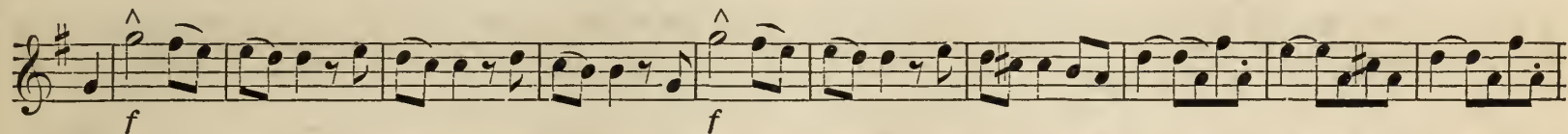
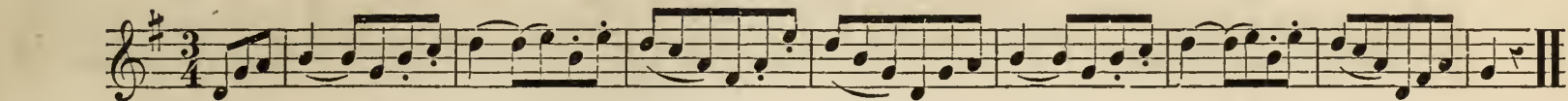


March---from the Opera of La Norma.

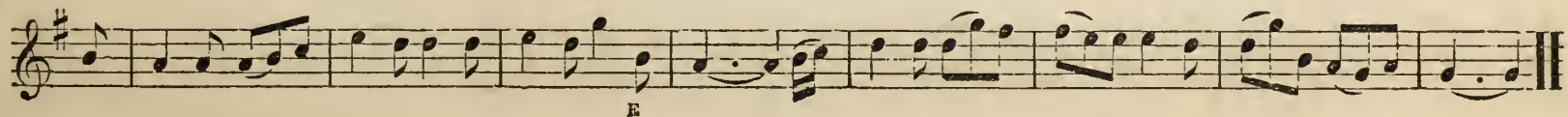
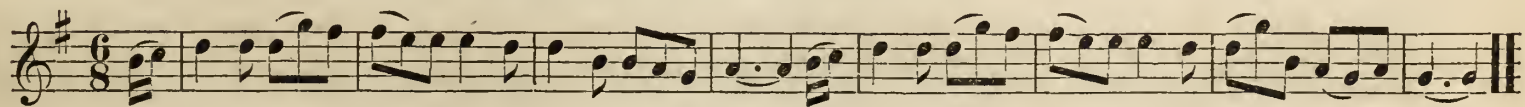


Cinderella Waltz.

33



'Tis said that absence conquers love.



Salut a La France.

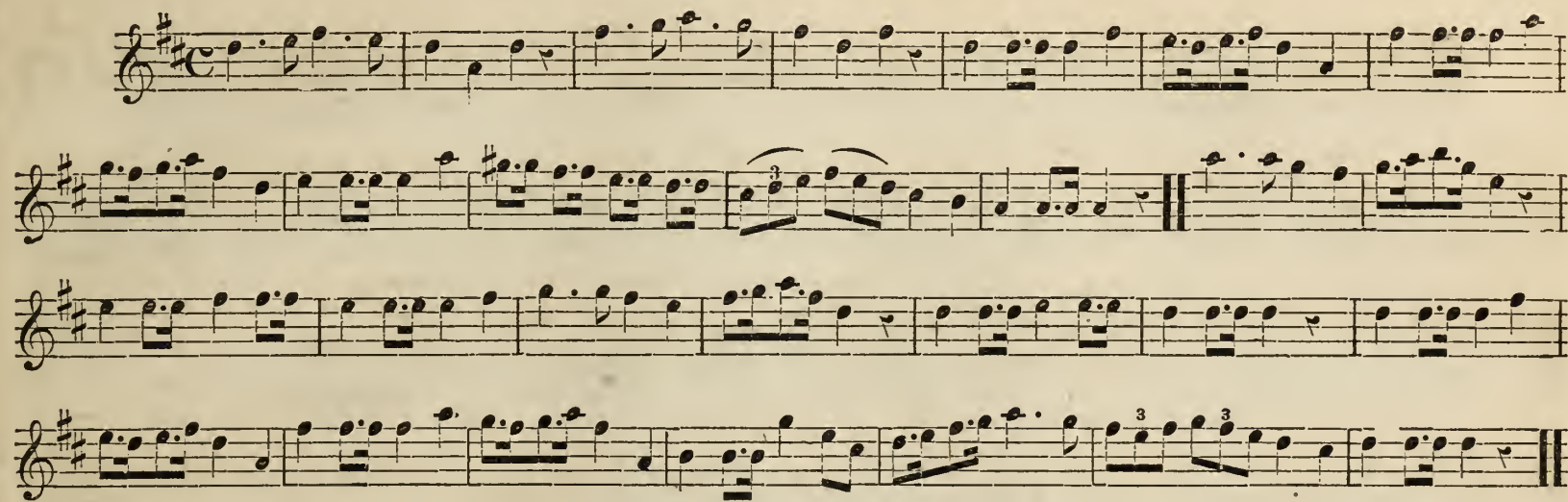
Musical score for "Salut a La France" in G major, 3/4 time. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a melody with several accents (^) and a trill (tr) in the final measure. The second staff continues the melody, marked with a piano (p) dynamic. The third staff features a series of triplets (3) and trills (tr). The fourth staff includes a ritardando (Ritard.) and a tempo change (Tempo.) marking. The fifth staff concludes the piece with a forte (ff) dynamic and a final cadence.

Oh Susanna.

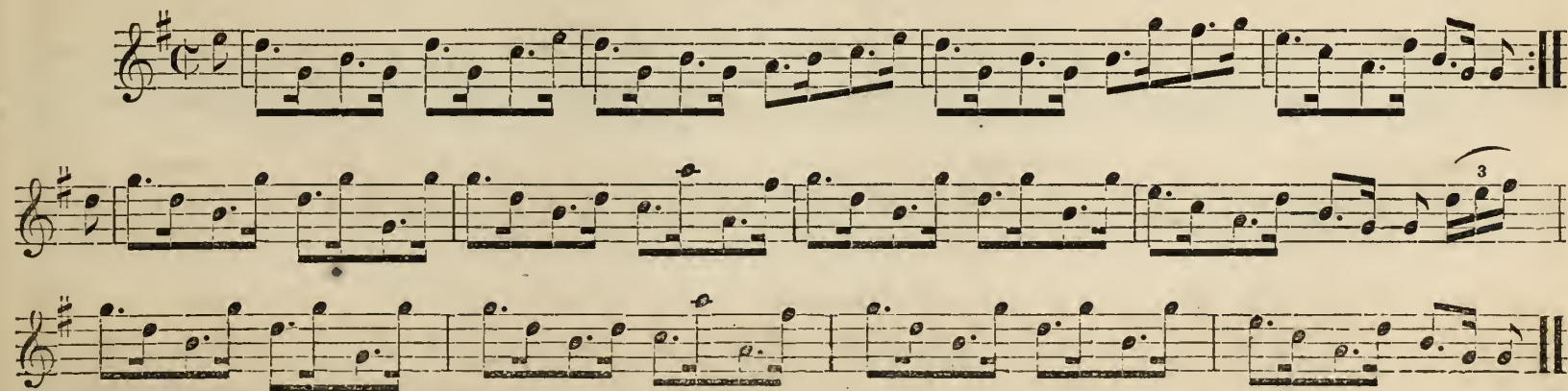
Musical score for "Oh Susanna" in G major, 2/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a melody with a final double bar line. The second staff continues the melody, marked with a D. C. (Da Capo) instruction, and ends with a final cadence.

Hail Columbla.

35



Highland Fling.



ROSE POLKA.

p

f

p

f

Flute Sva.

Loco.

Flute Sva.

D. C.

DETROIT SCHOTTISCH.

37

This piece is used by the kind permission of the author.

Composed by A. COUSSE.

Flute Sva.

f

Loco.

f

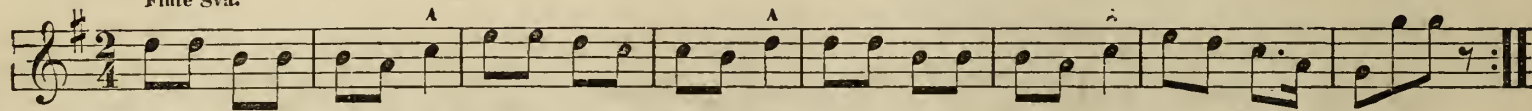
Flute Sva.

Loco.

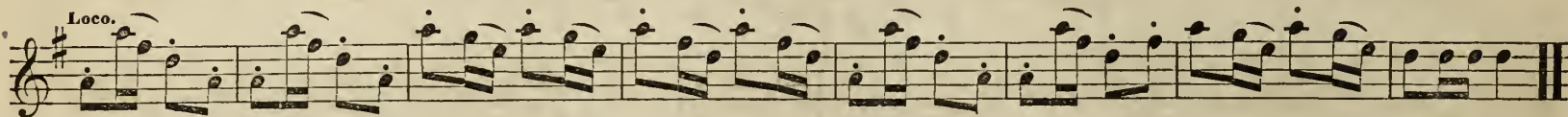
D. C.

SUNRISE SCHOTTISH

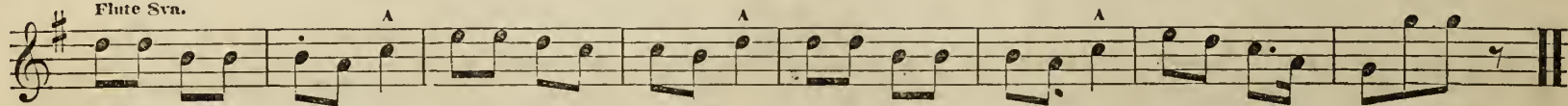
Flute Sva.



Loco.



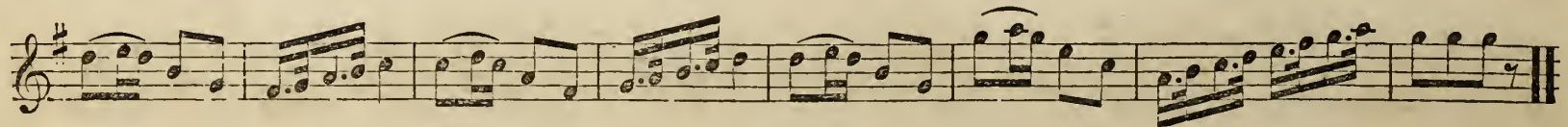
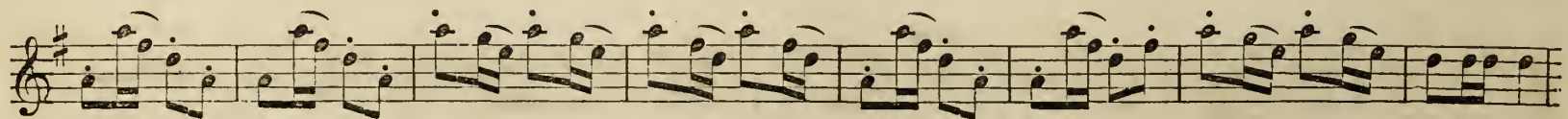
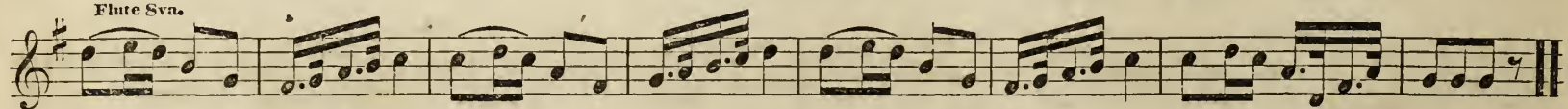
Flute Sva.



Loco.



Flute Sva.



COQUETTE POLKA.

39

Flute Sva. Loco.

p

Flute Sva.

ff

Flute Sva.

1st time.

p

Flute Sva.

Loco.

Flute Sva.

Loco.

Flute Sva.

1st time. 2d

p

D. C.

INDIANA POLKA.

The musical score for "Indiana Polka" is written in 2/4 time with a key signature of one sharp (F#). It consists of seven staves of music. The first staff begins with a piano (*p*) dynamic marking. The second staff begins with a forte (*f*) dynamic marking. The score includes various musical notations such as notes, rests, and dynamic markings. The piece concludes with a double bar line and the instruction "D. C." (Da Capo).

p

f

f

D. C.

YANKEE DOODLE SCHOTTICH.

41

p

f

p

f

Flute Sva.

1st time. 2d time.

1st time. 2d time. D. C.

F

HAMBURG POLKA.

p

Flute Svn. *Loco.* Flute Svn. *Loco.*

p

f

D. C.

The musical score is written for a piano and flute. It begins with a piano introduction marked *p*. The first staff is the piano melody. The second staff is the flute solo, marked *Flute Svn.* and *Loco.*. The third staff continues the piano melody. The fourth and fifth staves feature piano accompaniment with triplets and accents. The sixth and seventh staves continue the piano melody. The eighth staff is the piano accompaniment, marked *p*. The ninth staff is the piano melody, marked *f*. The piece concludes with a double bar line and the instruction *D. C.*

EVENING STAR WALTZ

43

The musical score is written for a single melodic line in treble clef, 3/4 time, with a key signature of one sharp (F#). The piece consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody is marked with accents (^) and slurs. The second staff features a repeat sign with first and second endings. The third staff continues the melody, marked with accents and slurs. The fourth staff is marked with a forte (ff) dynamic. The fifth staff includes the lyrics "Cres - - cen - - do." under the first measure, followed by a forte (f) dynamic and a piano (p) dynamic. The sixth staff continues the melody with slurs. The seventh staff concludes the piece with a double bar line and the instruction "D. C." (Da Capo). The piece ends with a forte (ff) dynamic.

ff

Cres - - cen - - do. f p

ff

D. C.

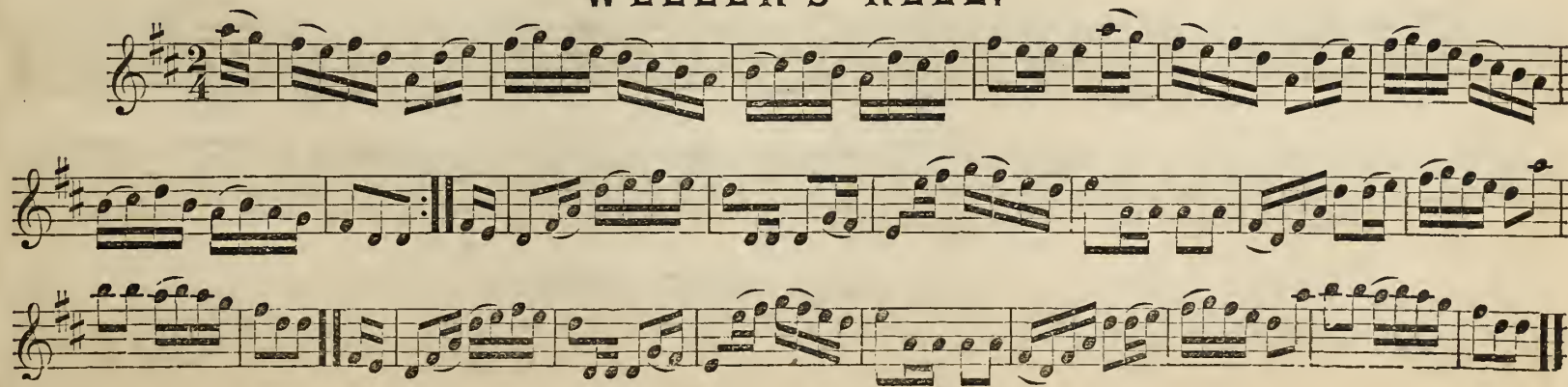
MOUNTAIN BELLE SCHOTTICH.

The image displays a musical score for the song "The Rose Tree." It consists of eight staves of music. The first four staves are for the Flute, and the last four are for the Violin. The Flute part is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features various musical notations including triplets, slurs, and dynamic markings such as *p* (piano) and *f* (forte). The Violin part is also in treble clef with the same key signature and time signature, featuring slurs and accents. The score is arranged in two systems of four staves each. The first system includes the title "The Rose Tree" and the composer's name "D. C." at the end. The second system continues the musical notation.

BARCUS' REEL.



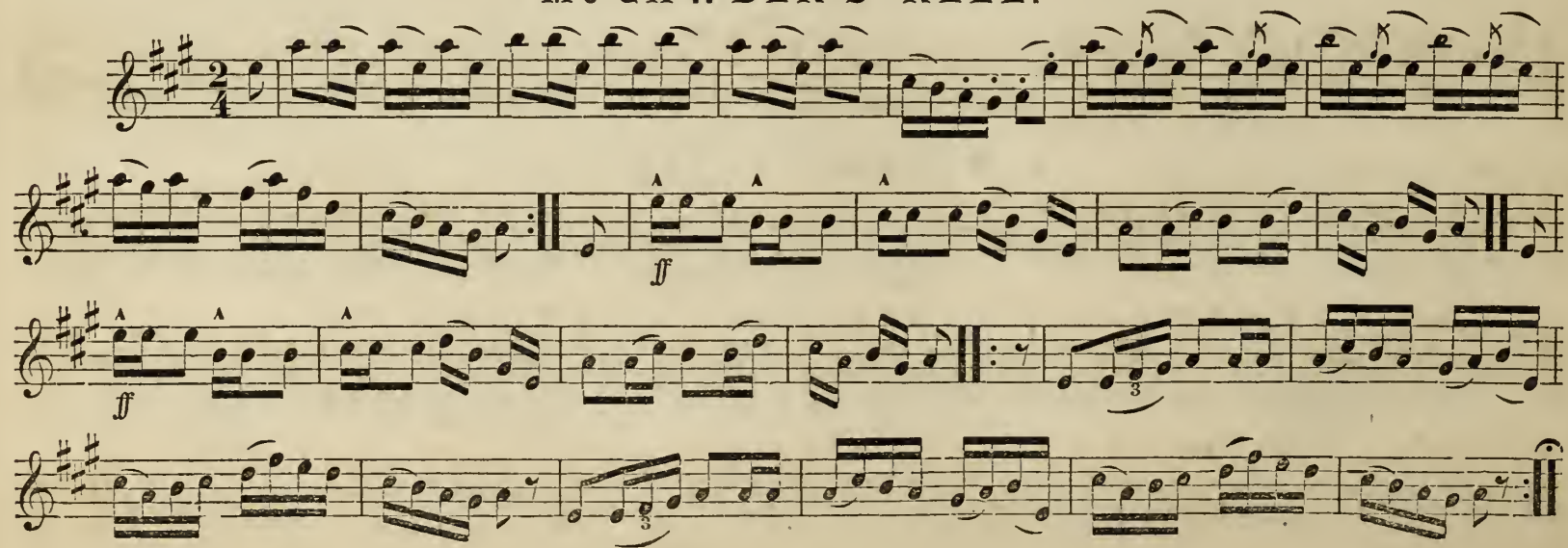
WELLER'S REEL.



HOBSON'S REEL.



Mc CAWBER'S REEL.

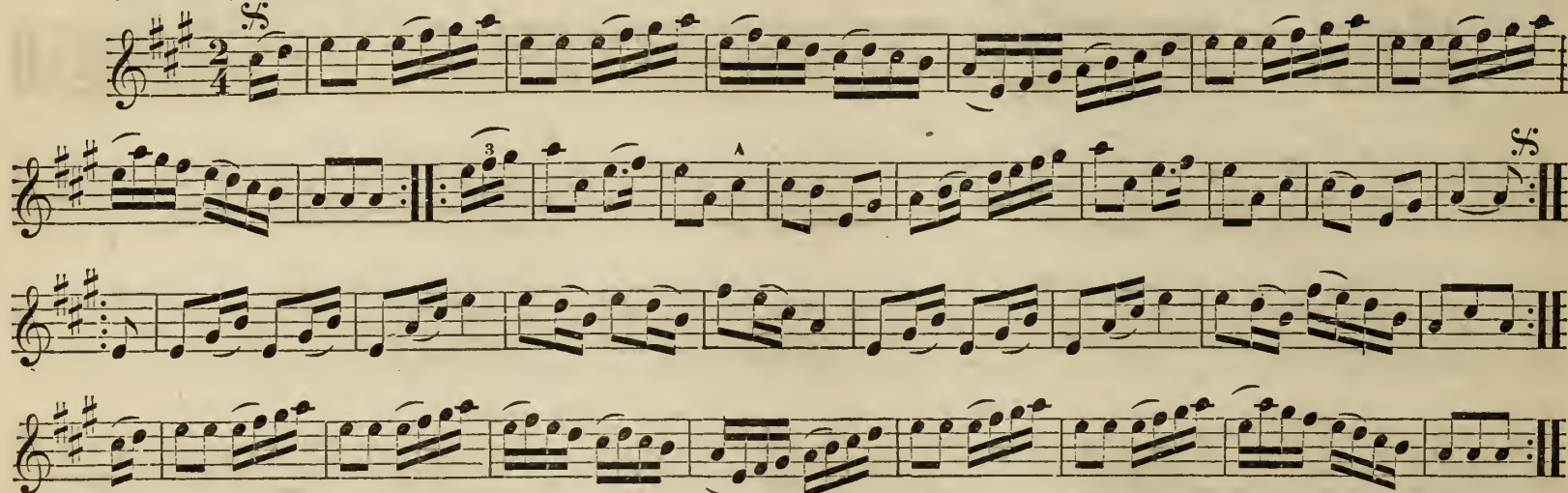


BEAUTY SCHOTTISCH

A musical score for a piece titled "BEAUTY SCHOTTISCH". The score is written on seven staves, each beginning with a treble clef and a key signature of one sharp (F#). The first staff ends with a double bar line. The second staff also ends with a double bar line. The third staff ends with a double bar line. The fourth staff ends with a double bar line. The fifth staff ends with a double bar line. The sixth staff ends with a double bar line. The seventh staff ends with a double bar line and the text "D. C." (Da Capo). The music is written in a style typical of 19th-century sheet music, with various note values, rests, and accidentals.

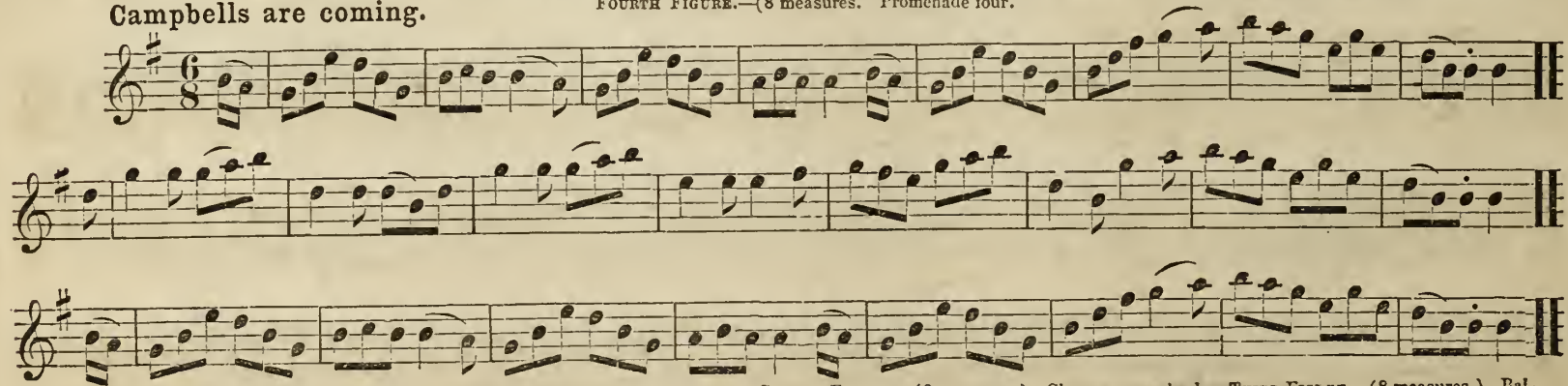
GRAND MEDLEY COTILLIONS.

Basket Cotillion.



No. 1.—FIRST FIGURE.—(8 measures.) First four right and left. SECOND FIGURE.—(8 measures.) Balance and turn partner. THIRD FIGURE.—(8 measures.) Ladies chain. FOURTH FIGURE.—(8 measures.) Promenade four.

Campbells are coming.



No. 1.—FIRST FIGURE.—(8 measures.) First two forward and back, cross over. SECOND FIGURE.—(8 measures.) Chassez, cross back. THIRD FIGURE.—(8 measures.) Balance and turn partner.

GRAND MEDLEY COTILLIONS.

The Cauli-flower.



No. 1.—FIRST FIGURE.—(8 measures.) Forward and back. SECOND FIGURE.—(8 measures.) One lady joins the opposite couple. THIRD FIGURE.—(8 measures.) Forward three. One gentleman forward twice. FOURTH FIGURE.—(8 measures.) Hands round and turn partners to places.

Come haste to the wedding.

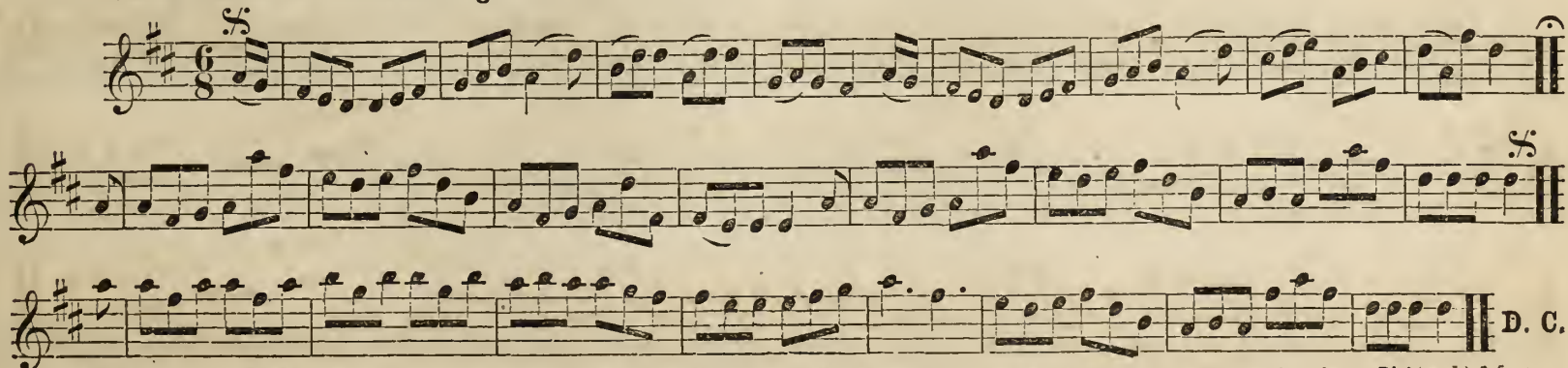
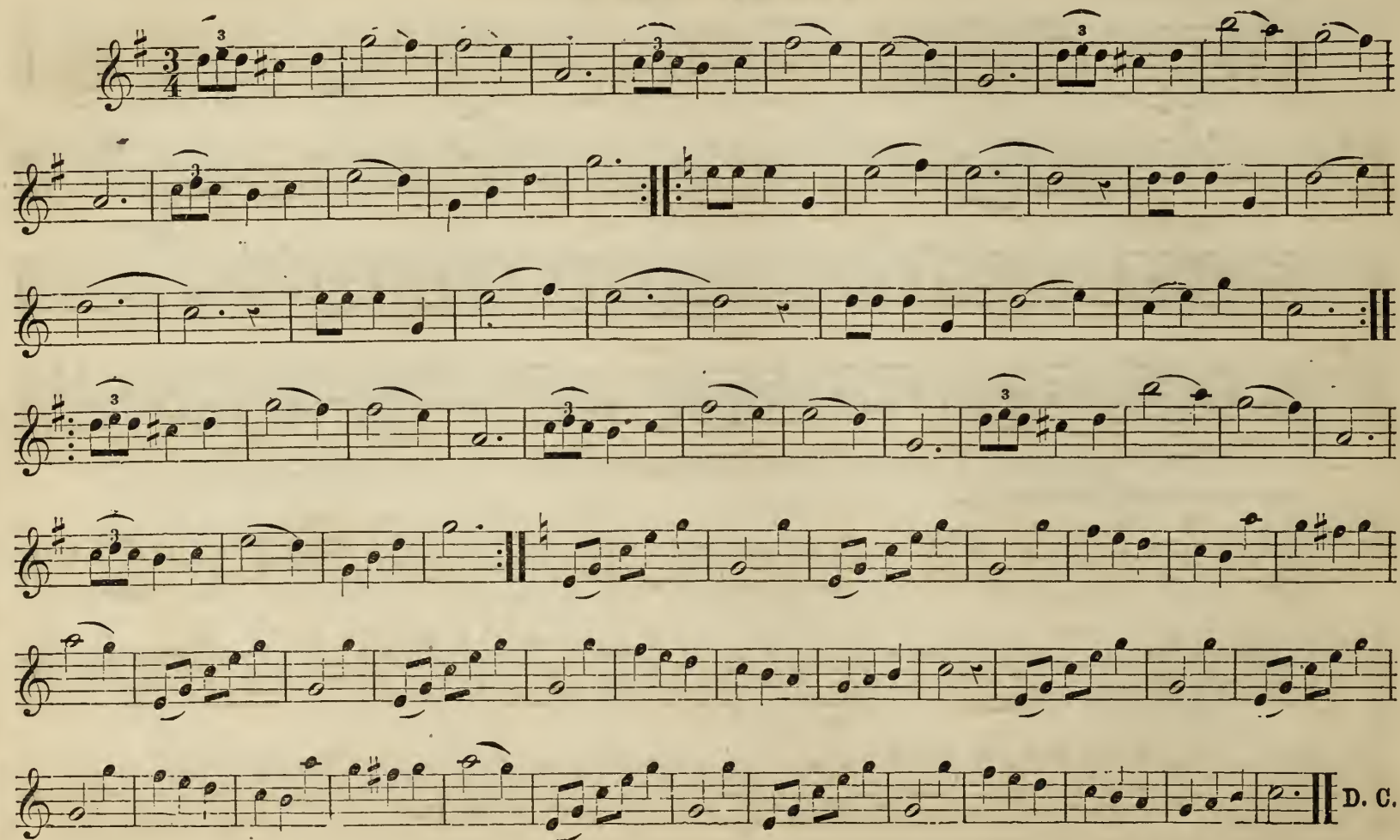


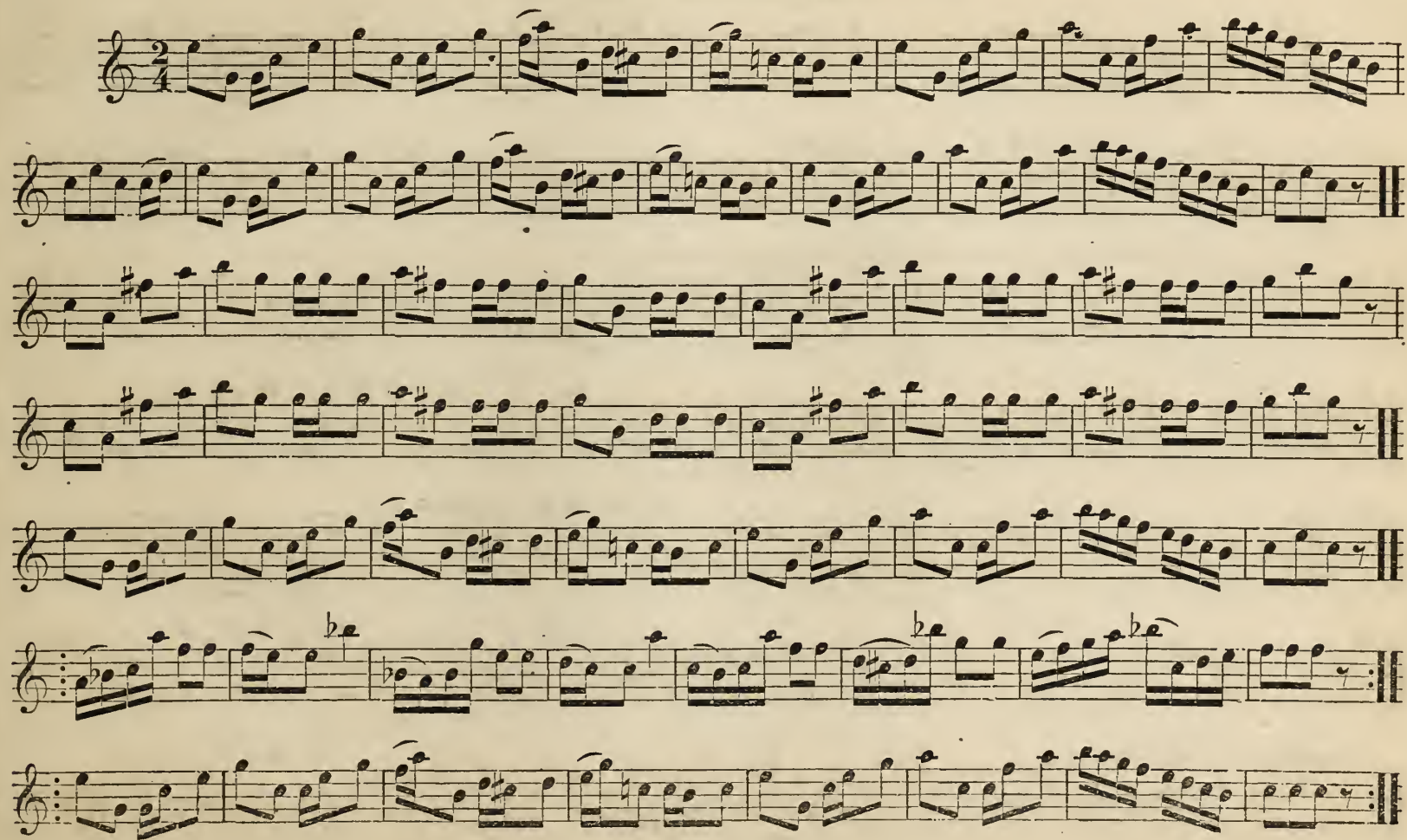
FIGURE.—Forward and back six, swing half round to the left, Down and up the middle, and cast off one couple. Forward and back six, swing round to place. Right and left four.

LEONA WALTZ.



PUSS POLKA.

51

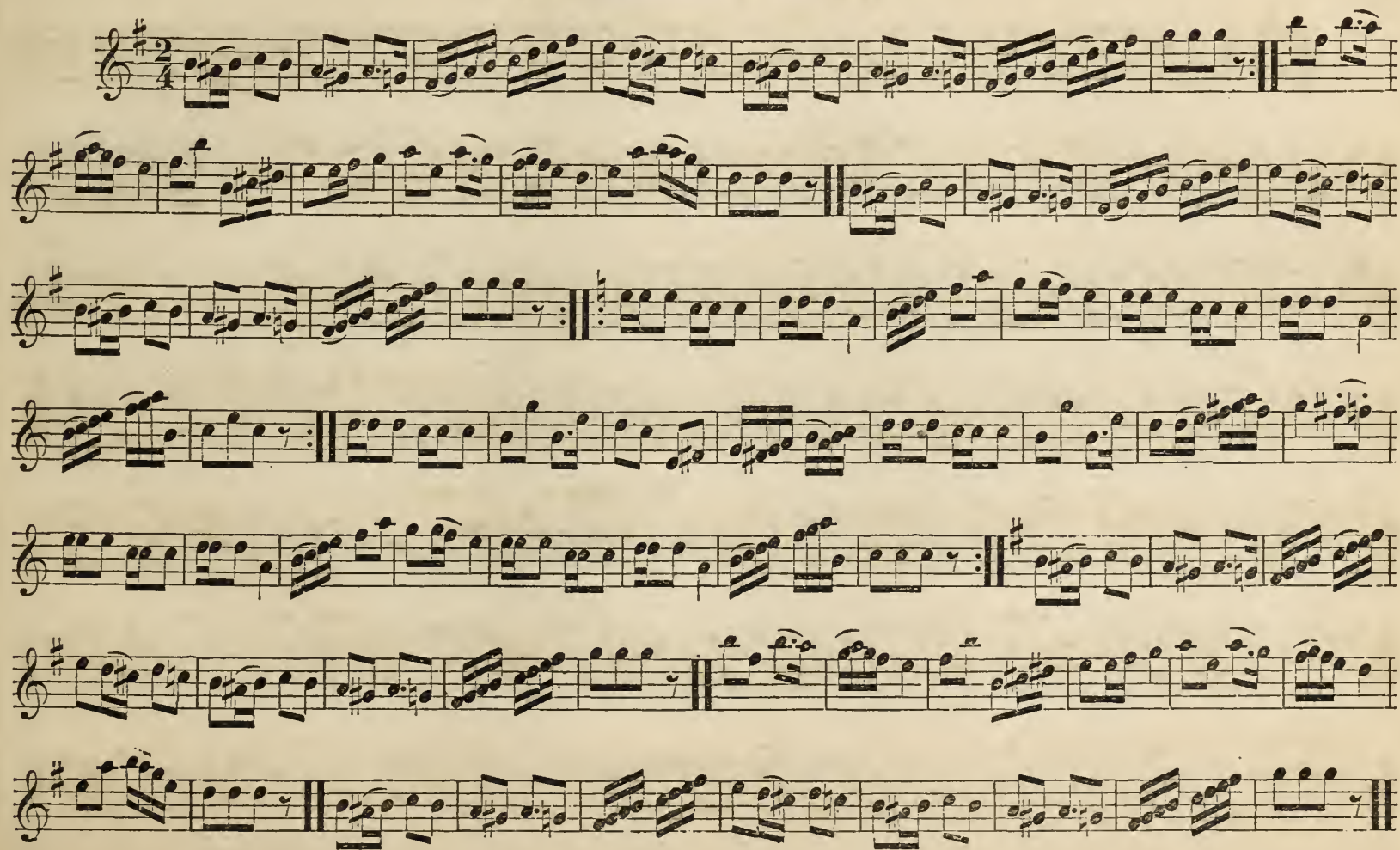


MY OWN SCHOTTICH.

1st time. 2d time.

D. G.

BEAUTY POLKA.



SUNNY HOURS WALTZ.



NATALIEN WALTZ

55

The musical score for "Natalien Waltz" is written in 3/4 time and features seven staves of music. The key signature is one flat (B-flat). The notation includes treble clef, various note values (quarter, eighth, and sixteenth notes), rests, and repeat signs. The first staff begins with a treble clef and a key signature of one flat. The second staff contains a repeat sign. The third staff also contains a repeat sign. The fourth staff ends with a repeat sign. The fifth staff begins with a repeat sign. The sixth staff contains a repeat sign and a first ending bracket labeled "1st time." and "2d time." The seventh staff ends with a repeat sign and the instruction "D. C." (Da Capo).

1st time. 2d time.

D. C.

THE CHARMING SETT OF COTILLIONS.

La Belle Cotillion.

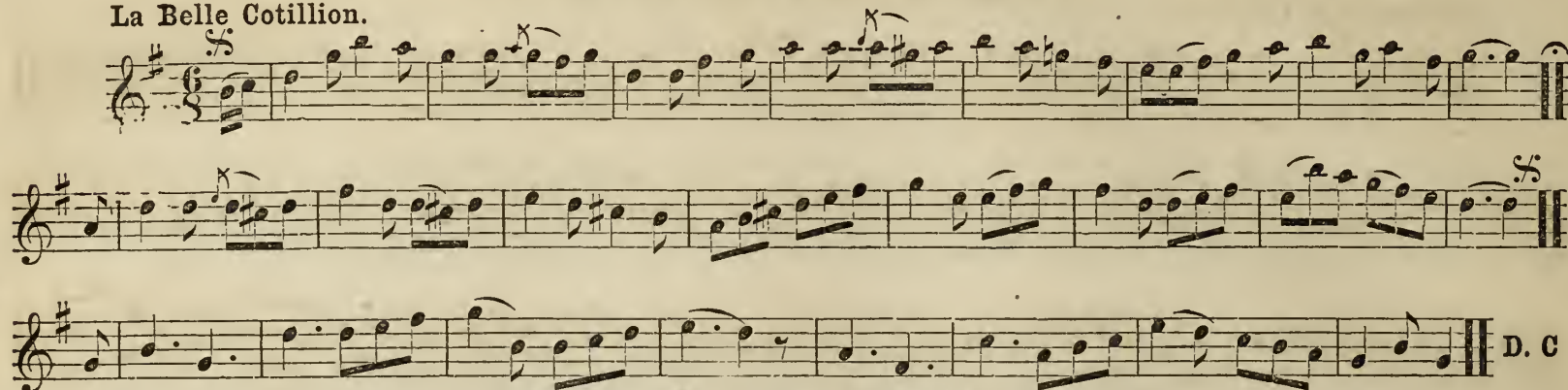


FIGURE.—Right and left. Balance four. Half promenade. Half right and left.

Masaniello Cotillion.



Forward four and leave partner opposite. Forward three twice. Circle, four half right.

THE CHARMING SETT OF COTILLIONS.

Sonnambula Cotillion.

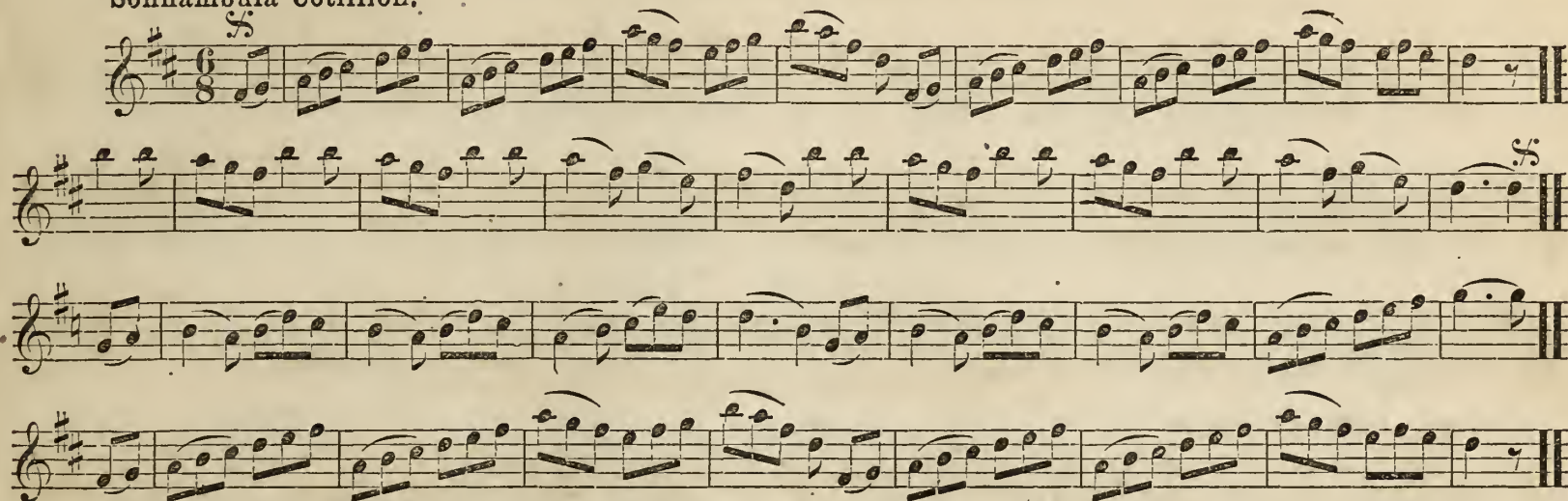


FIGURE.—First lady balance to right. Swing the next gentleman. Balance to the next. Swing partner and stop in center. All the gentlemen circle. Balance all.

Ocean Wave Cotillion.

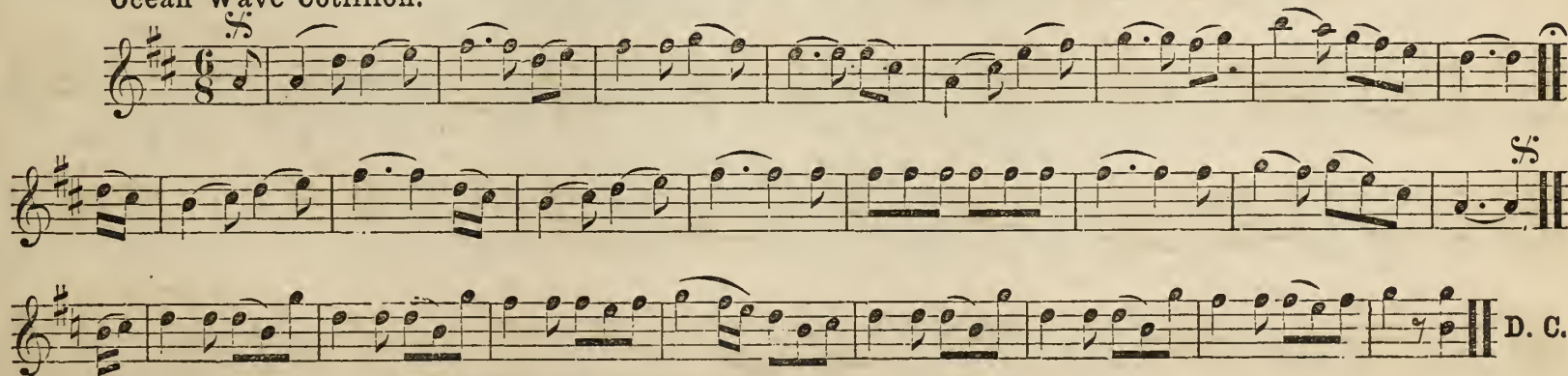
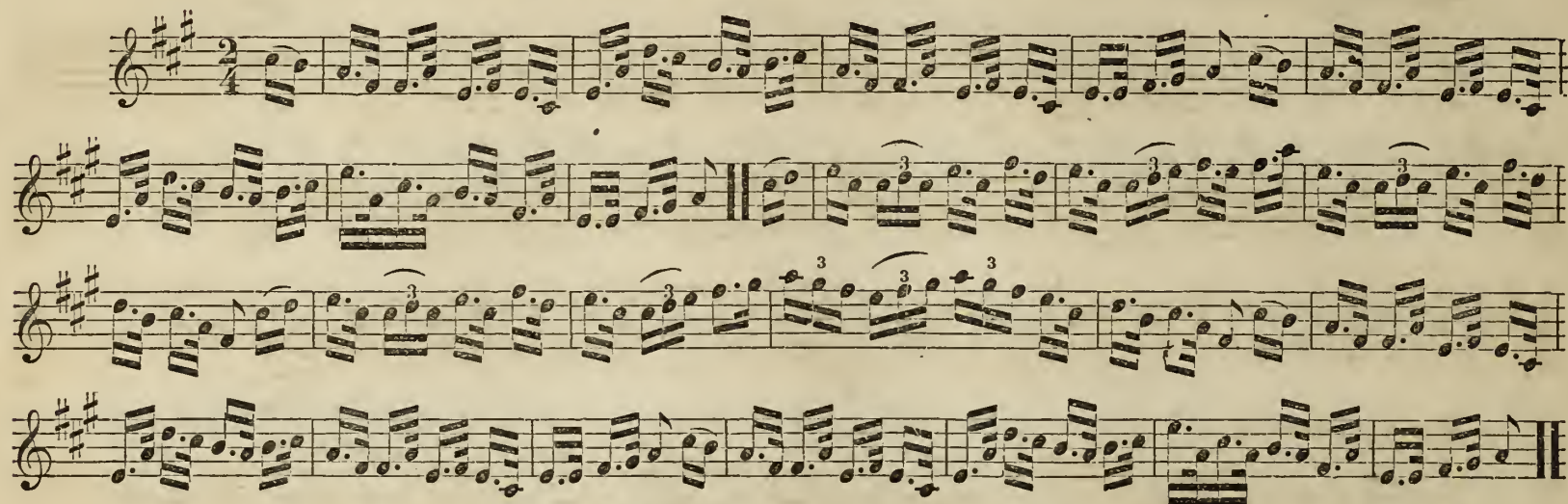
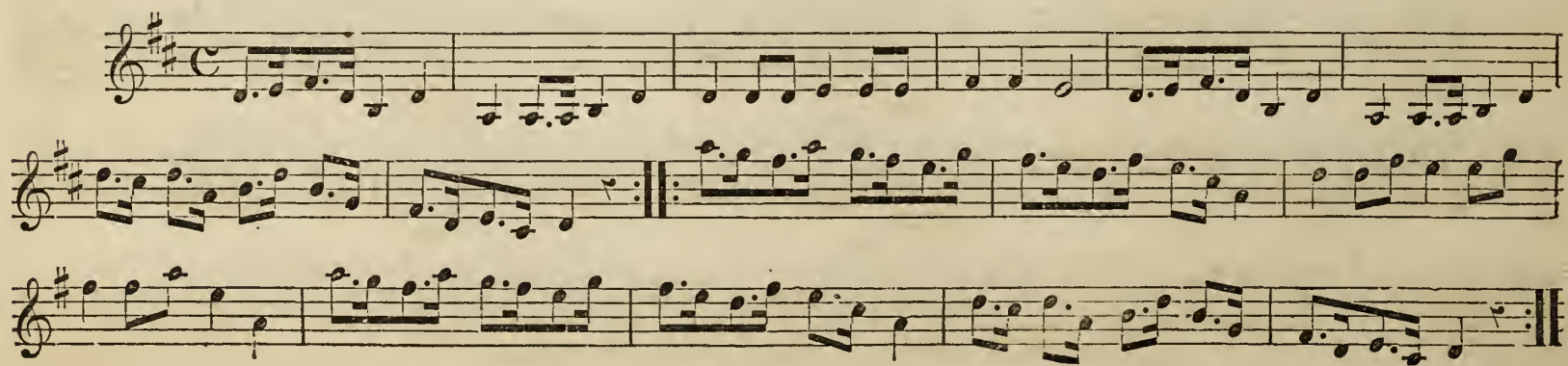


FIGURE.—Chassez. Right and left. Balance all. Swing corners.

MILLERS' HORNPIPE.



ARKANSAS TRAVELLER.



THE EXCELSIOR REELS

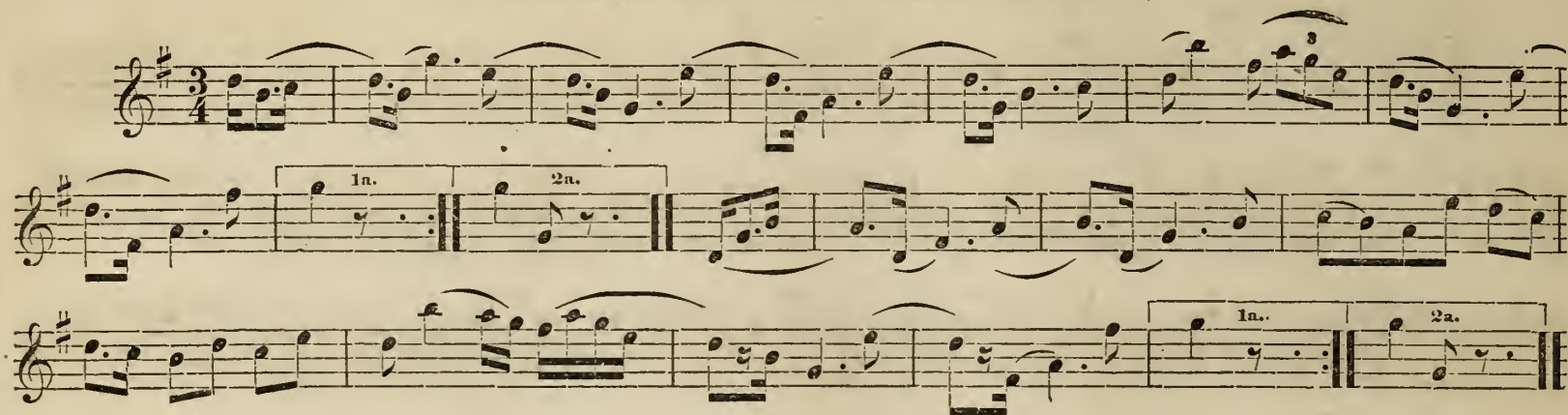
The Virginia Reel.



The Two Sisters.



GERMAN SHEPHERDS' SONG.



THE FOREST WALTZ.

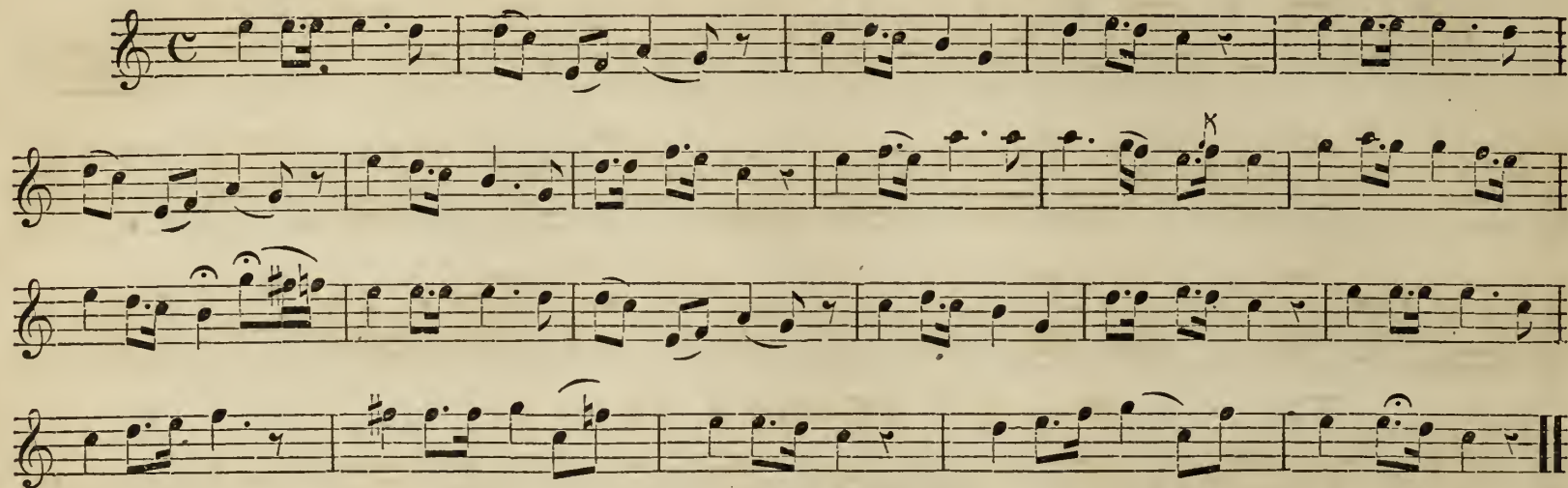


PAS STYRIEN.

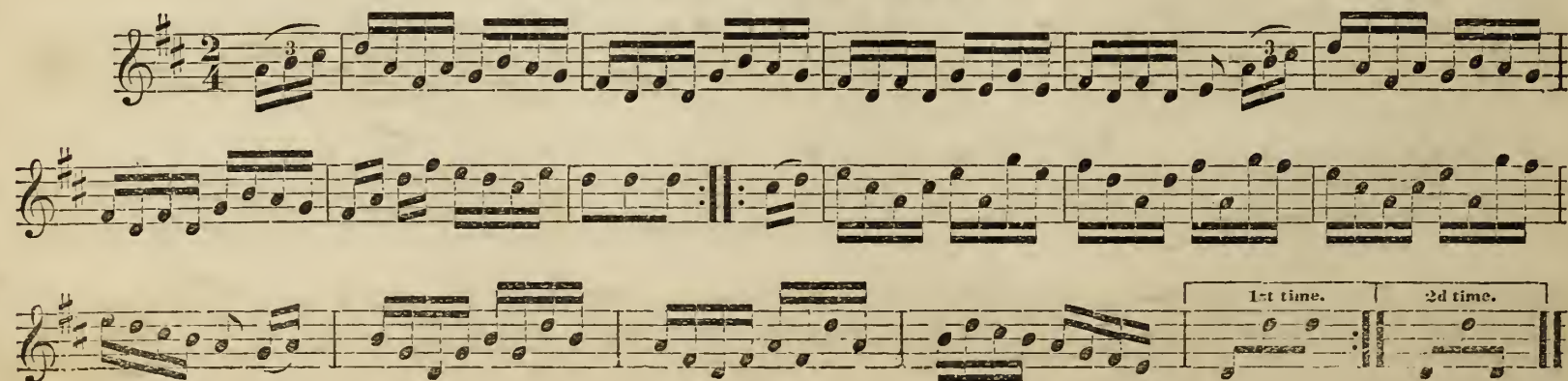
The musical score for "PAS STYRIEN." is written in 3/4 time with a key signature of one sharp (F#). The score consists of seven staves of music. The notation includes various musical symbols such as treble clefs, time signatures, and notes. Key features include:

- Staff 1:** Starts with a treble clef and a 3/4 time signature. It features a triplet of eighth notes, followed by two trills (tr) on eighth notes, and continues with more eighth notes and trills.
- Staff 2:** Continues the melody with eighth notes, trills, and a double bar line. It then resumes with eighth notes and trills.
- Staff 3:** Features eighth notes, trills, and a double bar line. It then resumes with a triplet of eighth notes and continues with eighth notes.
- Staff 4:** Continues with eighth notes, trills, and a double bar line. It then resumes with a triplet of eighth notes and continues with eighth notes and trills.
- Staff 5:** Features eighth notes, trills, and a double bar line. It then resumes with eighth notes and trills.
- Staff 6:** Continues with eighth notes, trills, and a double bar line. It then resumes with a triplet of eighth notes and continues with eighth notes.
- Staff 7:** Features eighth notes, trills, and a double bar line. It then resumes with eighth notes and trills.

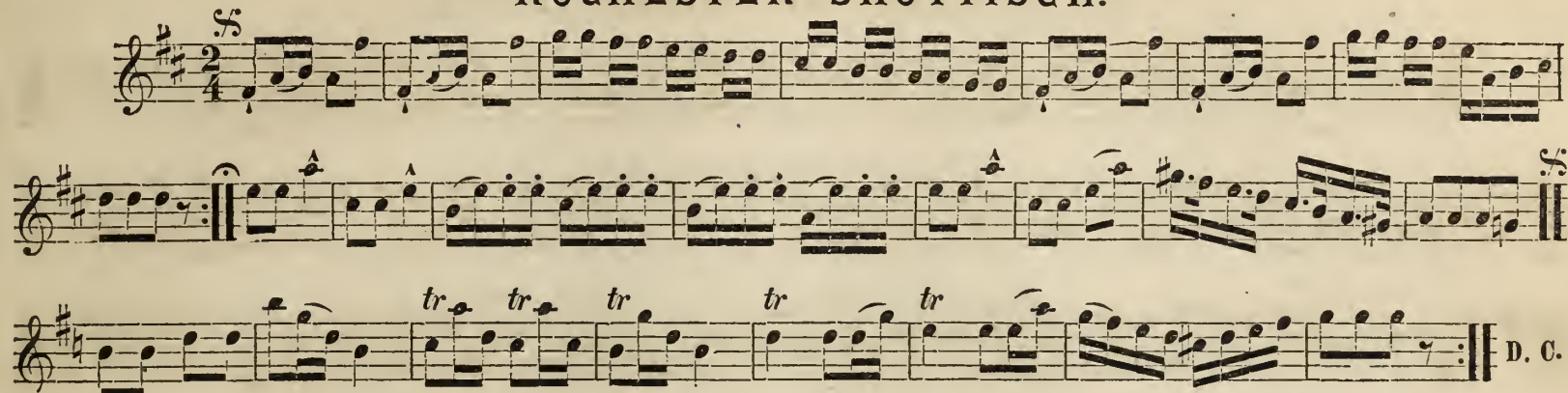
EVER OF THEE.



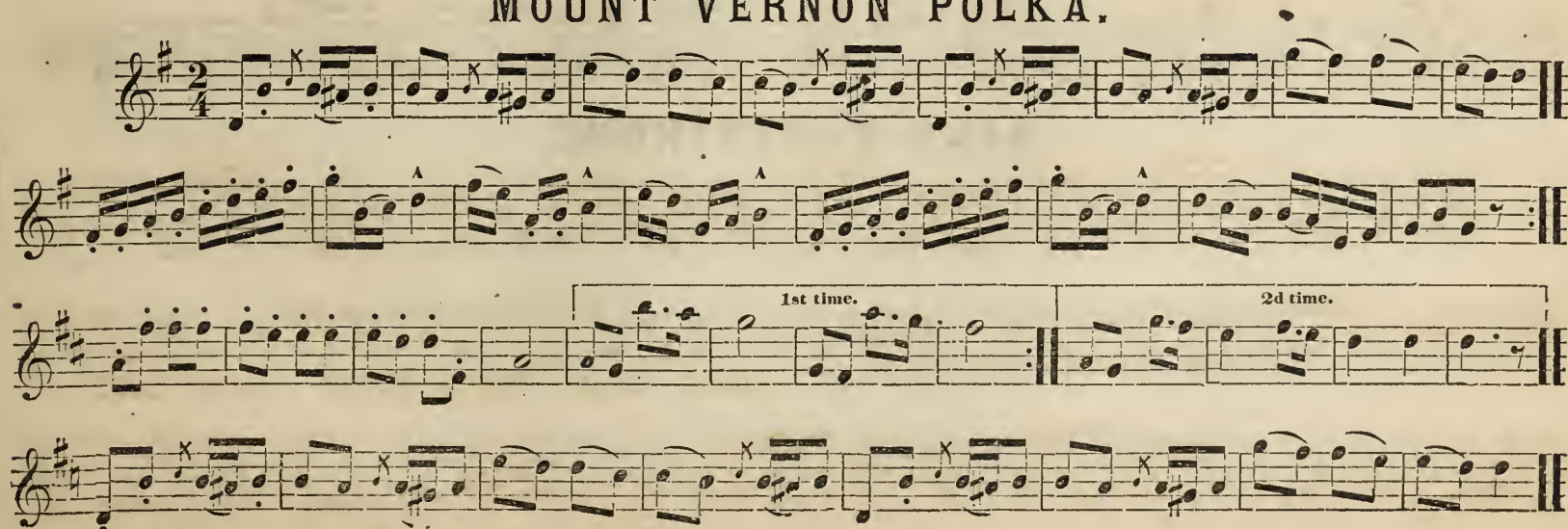
SAILORS' HORNPIPE.



ROCHESTER SHOTTISCH.



MOUNT VERNON POLKA.



LA VIRGINIE... VARSOVIENNE.

Three staves of music in 3/4 time, key of D major. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single line. The second and third staves continue the melody. The fourth staff is marked 'Trio.' and features a treble clef, a key signature of one sharp, and a 3/4 time signature. It includes a triplet of eighth notes and is marked 'D. C.' at the end.

HOME SWEET HOME.

Three staves of music in 2/4 time, key of D major. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a single line. The second and third staves continue the melody. The third staff ends with a double bar line and the word 'Ritard.' below it.

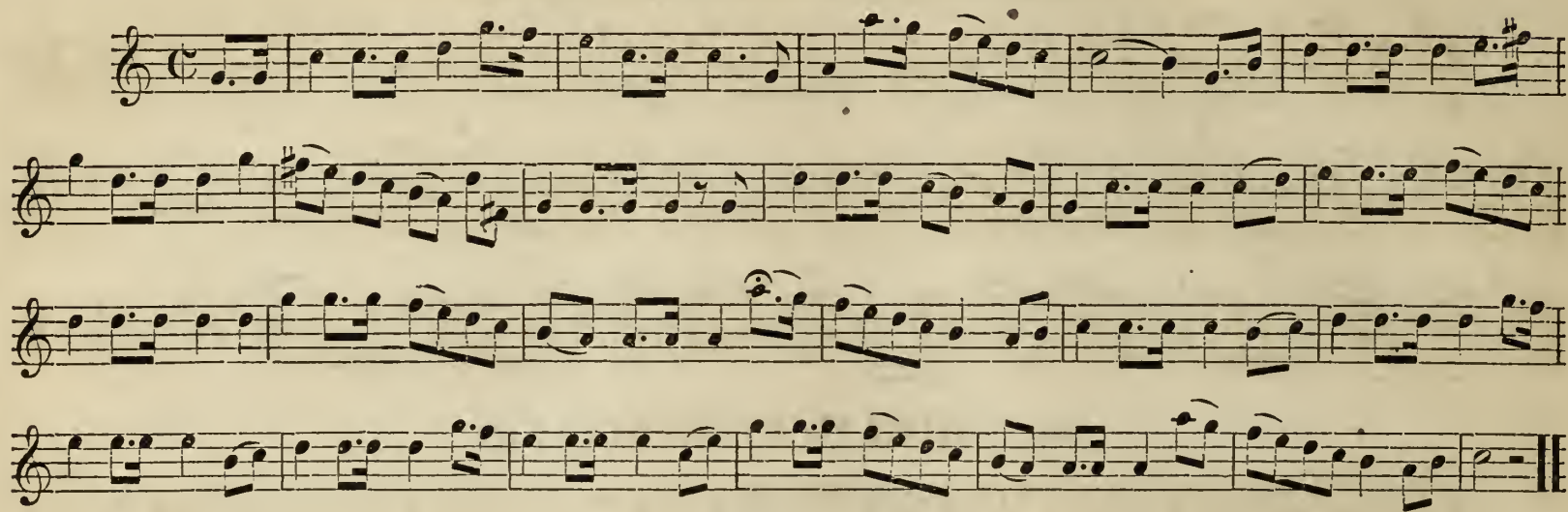
THE CAMILLE SCHOTTISCH.

Three staves of music for 'THE CAMILLE SCHOTTISCH'. The first staff is in treble clef, key of D major (two sharps), and 2/4 time. It features a melody with eighth and sixteenth notes, including a trill marked with a 'b' and a repeat sign. The second staff continues the melody with similar rhythmic patterns and trills. The third staff concludes the piece with a final cadence and a repeat sign, followed by the instruction 'D. C.'.

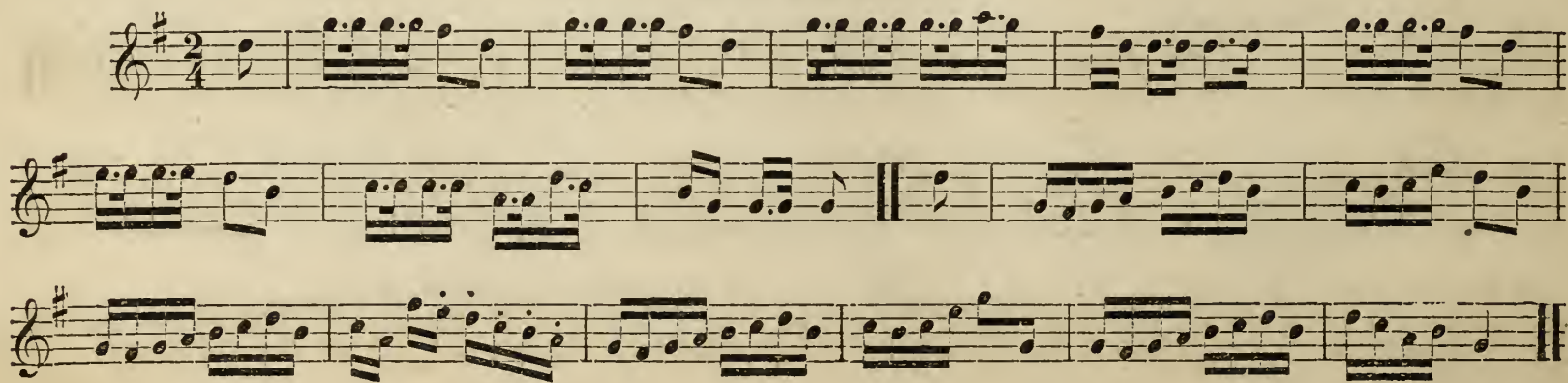
MOONBEAM SCHOTTISCH.

Four staves of music for 'MOONBEAM SCHOTTISCH'. The first staff is in treble clef, key of D major (two sharps), and 2/4 time. It begins with a treble clef and a key signature of two sharps. The melody consists of eighth and sixteenth notes. The second staff continues the melody with trills and a repeat sign. The third staff features a trill and a repeat sign. The fourth staff concludes the piece with a final cadence and a repeat sign, followed by the instruction 'D. C.'.

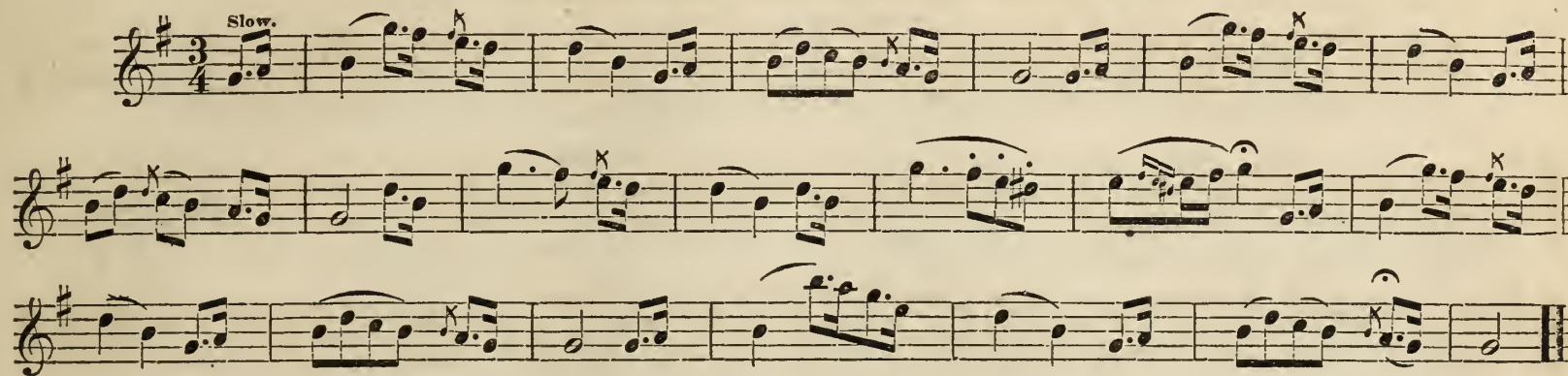
RED, WHITE AND BLUE.



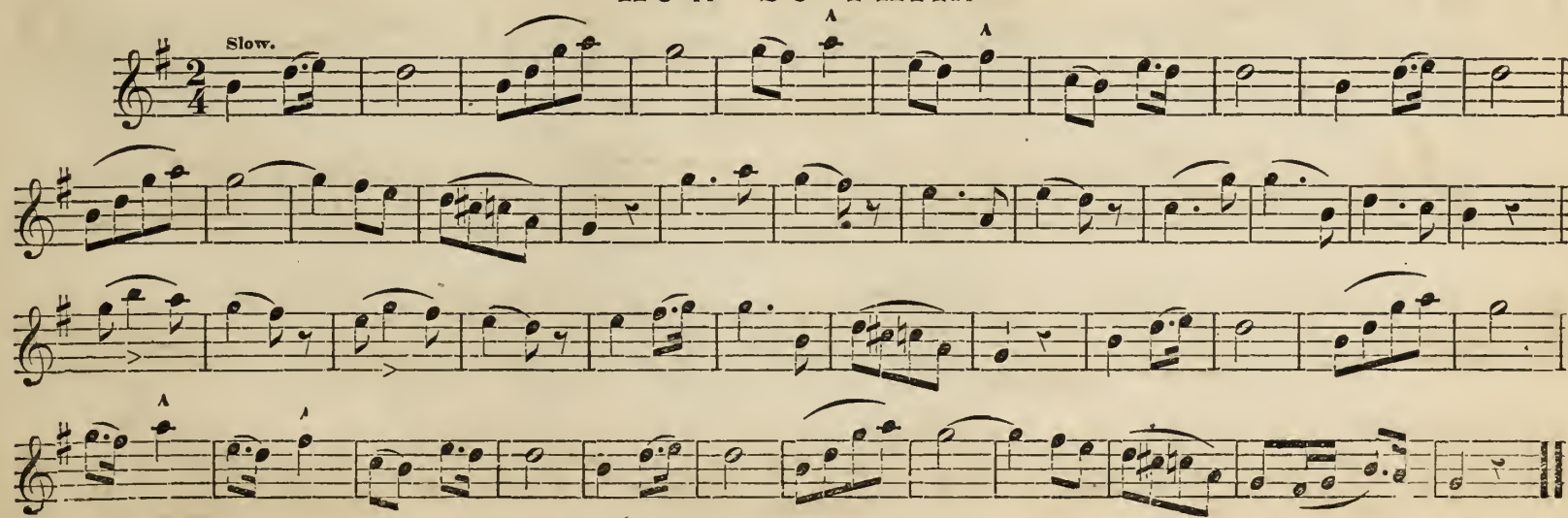
JORDAN.



'TIS THE LAST ROSE OF SUMMER.

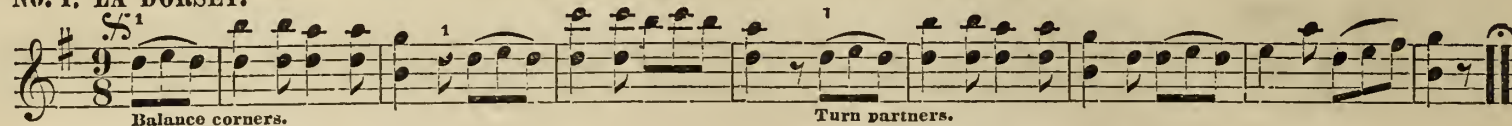


HOW SO FAIR!

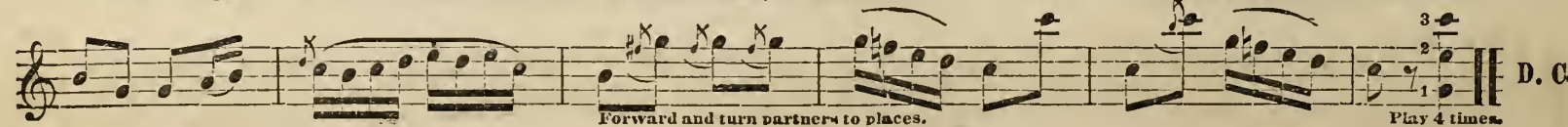
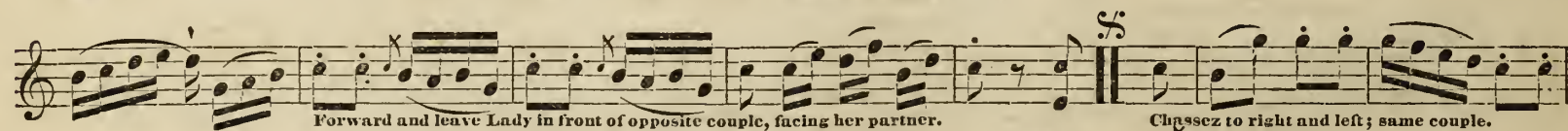
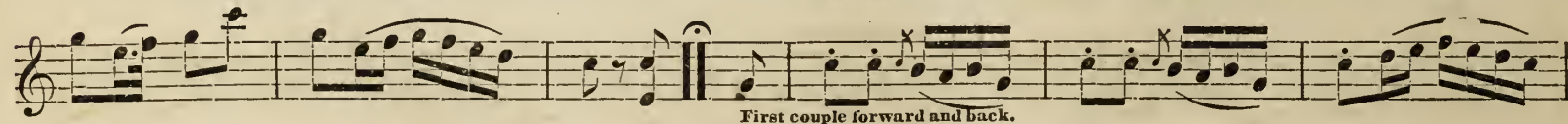
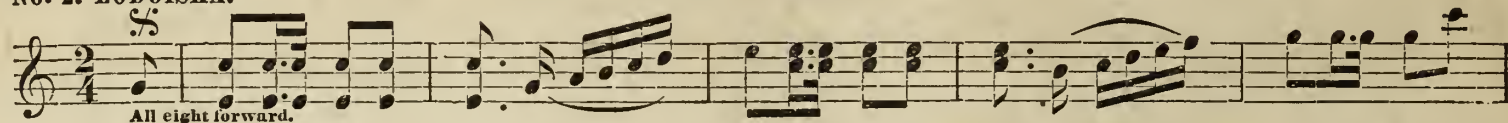


THE LANCER'S QUADRILLES.

No. 1. LA DORSET.



No. 2. LODOISKA.



THE LANCER'S QUADRILLES. --- CONTINUED.

No. 3. LA NATIVE.

Ladies cross right hands. Gents. take partners' left hands and promenade. Turn partners to places.

First two forward and back. Forward again, - curtsy and bow, - back to places.

Ladies cross right hands. Gents. take partners' left hands and promenade. Turn partners to places.

Next couple forward and back. Forward again, - curtsy and bow, - back to places. D. C.

No. 4. LES GRACES, OR LES VISITES.

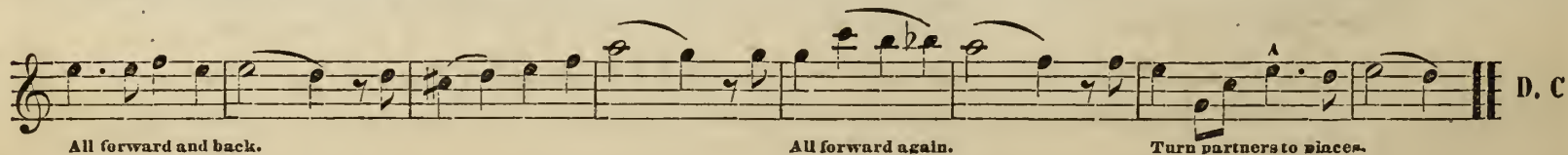
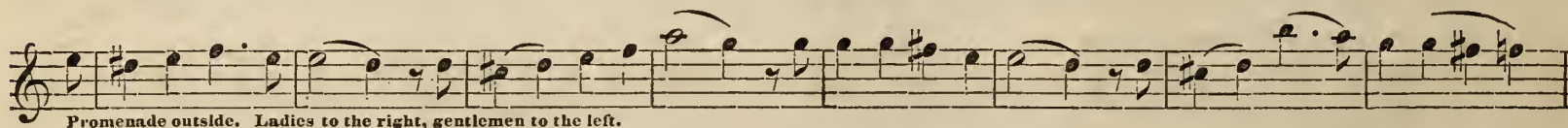
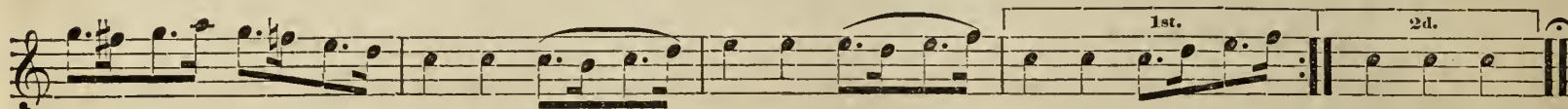
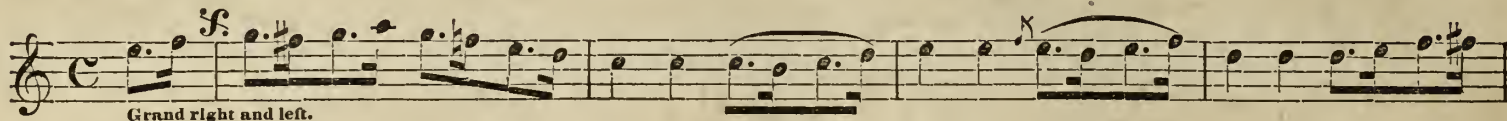
Right and left, with same couple.

First couple lead to the right. Curtsey and bow. Lead to the left. Curtsey and bow.

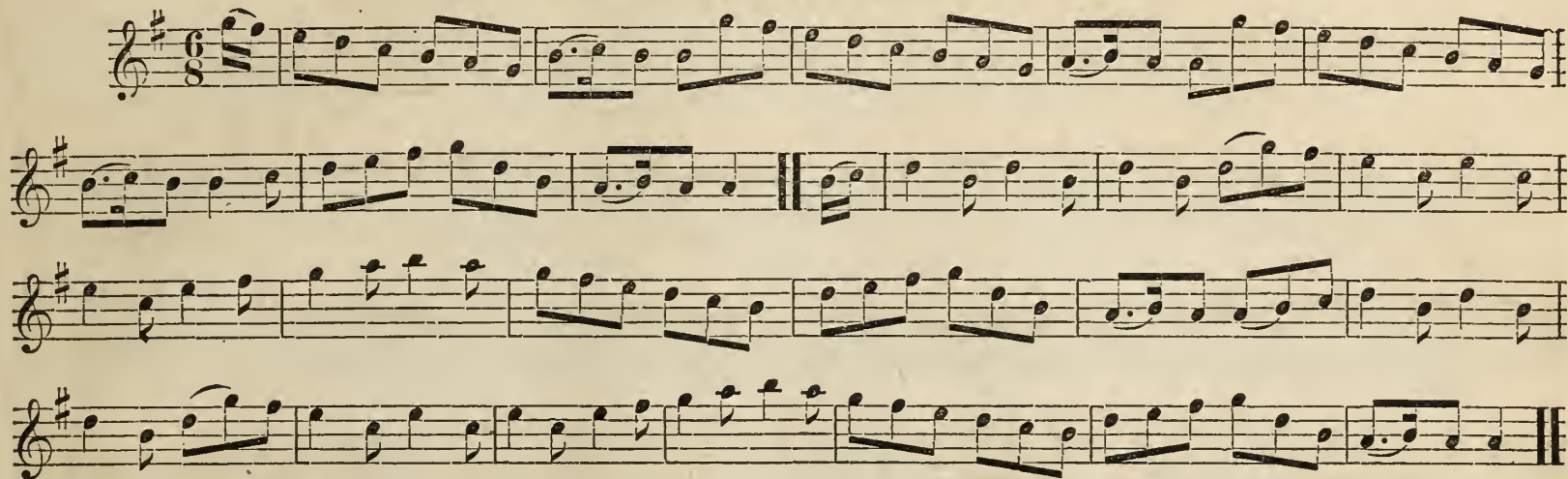
Chas't z across with the last couple

THE LANCER'S QUADRILLES. --- CONCLUDED.

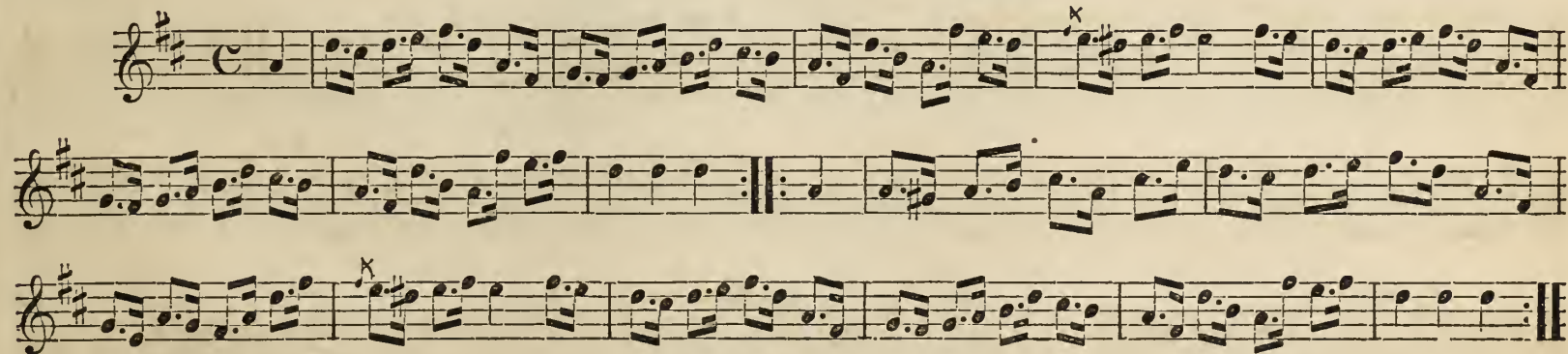
No. 5. LES LANCERS.



GARRY OWEN.



THE SAILOR'S REEL.



FIGURZ. — Forward and back six, swing half round to the left. Down and up the middle, and cast off one couple. Forward and back six, swing round to place. Right and left four.

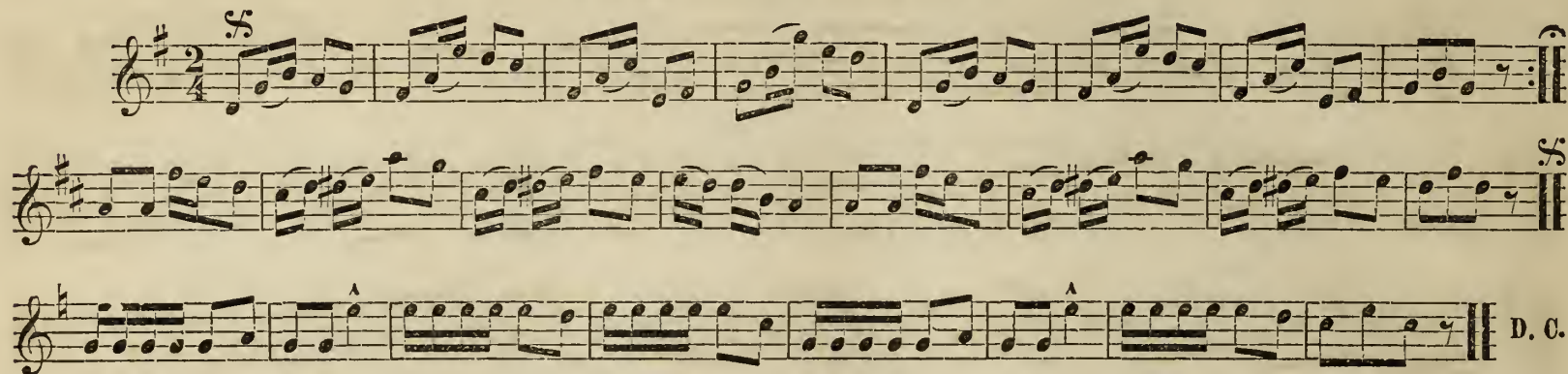
DROWSY POLKA.

A musical score for a piece titled "DROWSY POLKA." The score is written on seven staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The first staff begins with a treble clef and a 2/4 time signature. The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a treble clef and a key signature of one sharp. The seventh staff begins with a treble clef and a key signature of one sharp. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also dynamic markings like "f" (forte) and "p" (piano). The piece concludes with a double bar line and a repeat sign. The final staff includes first and second endings, marked "1st." and "2d." respectively, with a key signature change to one sharp and a time signature change to 3/4.

THE SAINT LOUIS POLKA.

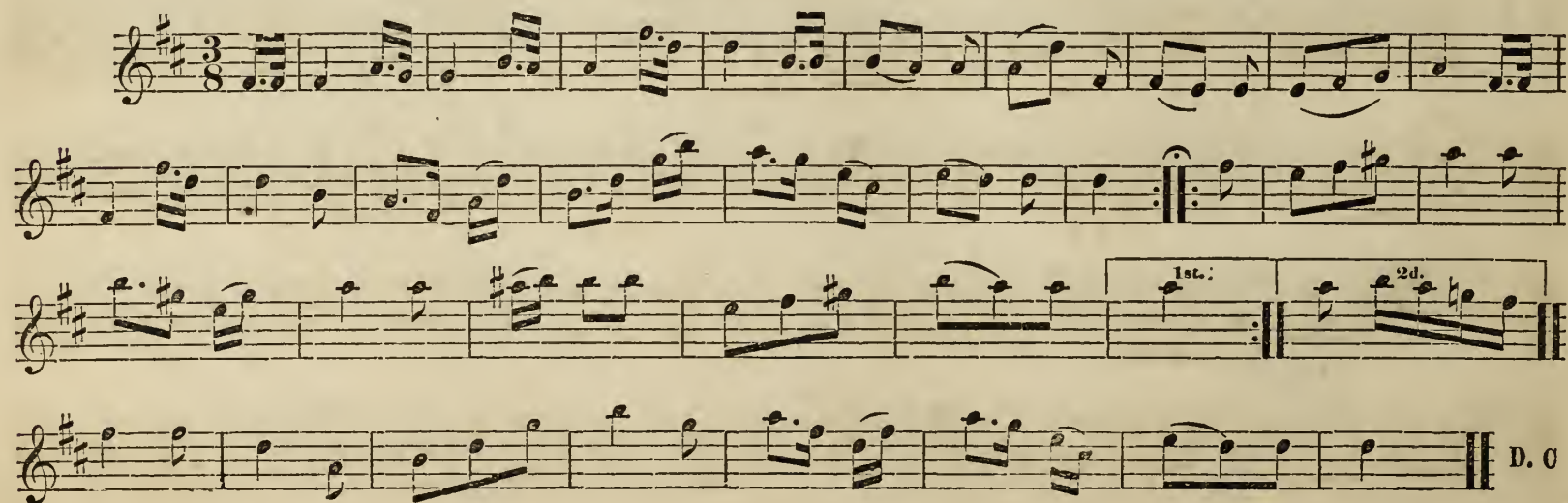
A musical score for a song titled "The Rose Tree". The score is written on seven staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as "Sva." (Sforzando) and "A" (Allegro), and articulation marks like slurs and accents. The score includes a first ending (1st.) and a second ending (2d.) marked with "1st." and "2d." respectively. The piece concludes with a double bar line and the instruction "D. C." (Da Capo).

KATHLEEN POLKA



Three staves of music for 'KATHLEEN POLKA'. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a series of eighth and sixteenth notes, ending with a double bar line and a repeat sign. The second staff continues the melody with similar rhythmic patterns. The third staff features a treble clef, a key signature of one sharp, and a 2/4 time signature, with a 'D. C.' marking at the end. It includes a trill marked with an 'A' and a final measure with a 7-measure rest.

THE RIVER WALTZ.

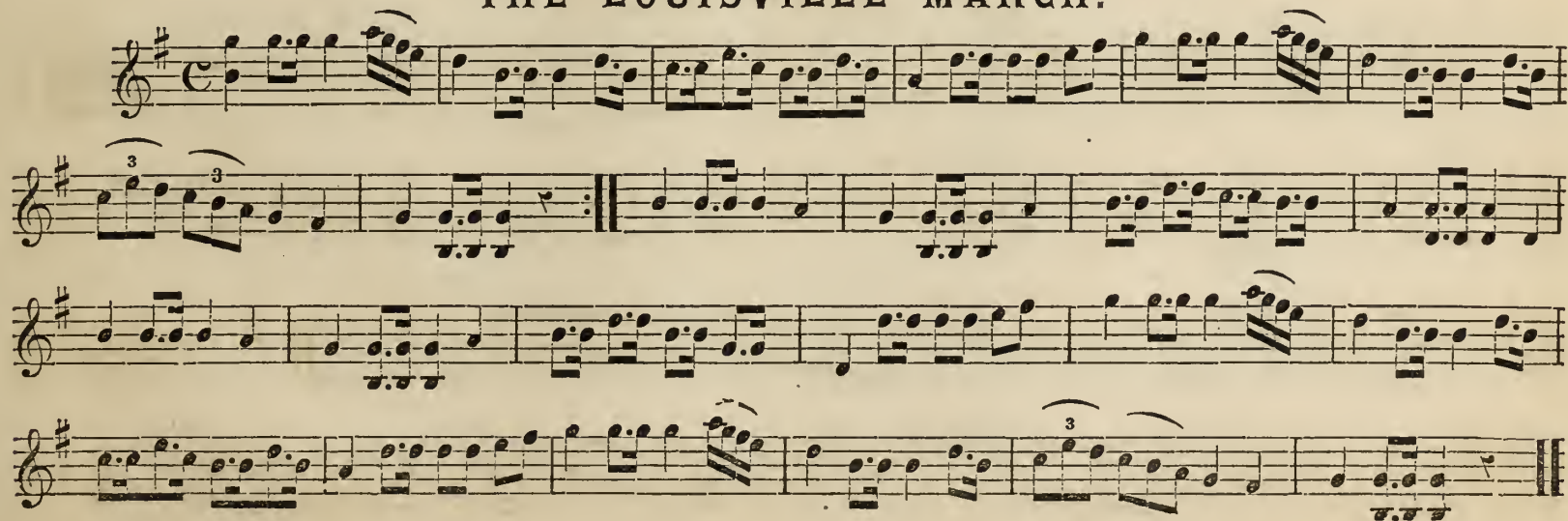


Four staves of music for 'THE RIVER WALTZ'. The first staff has a treble clef, a key signature of one sharp, and a 3/8 time signature. The second staff continues the melody. The third staff includes a first ending marked '1st.' and a second ending marked '2d.'. The fourth staff concludes the piece with a 'D. C.' marking.

BONNIE DOON.



THE LOUISVILLE MARCH.



LA BELLE FANNIE—VARSOVIENNE.

Moderato.

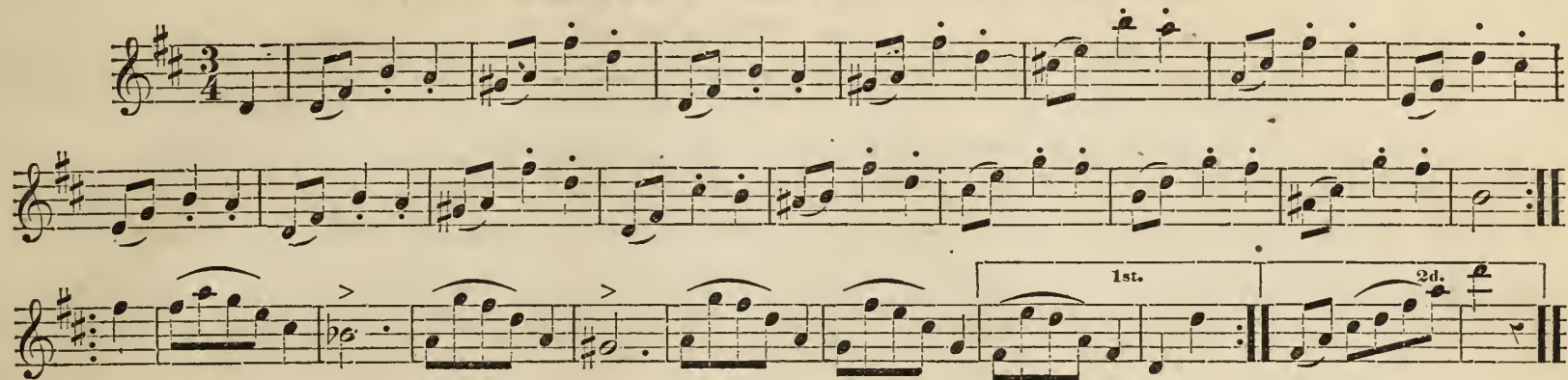
p

f

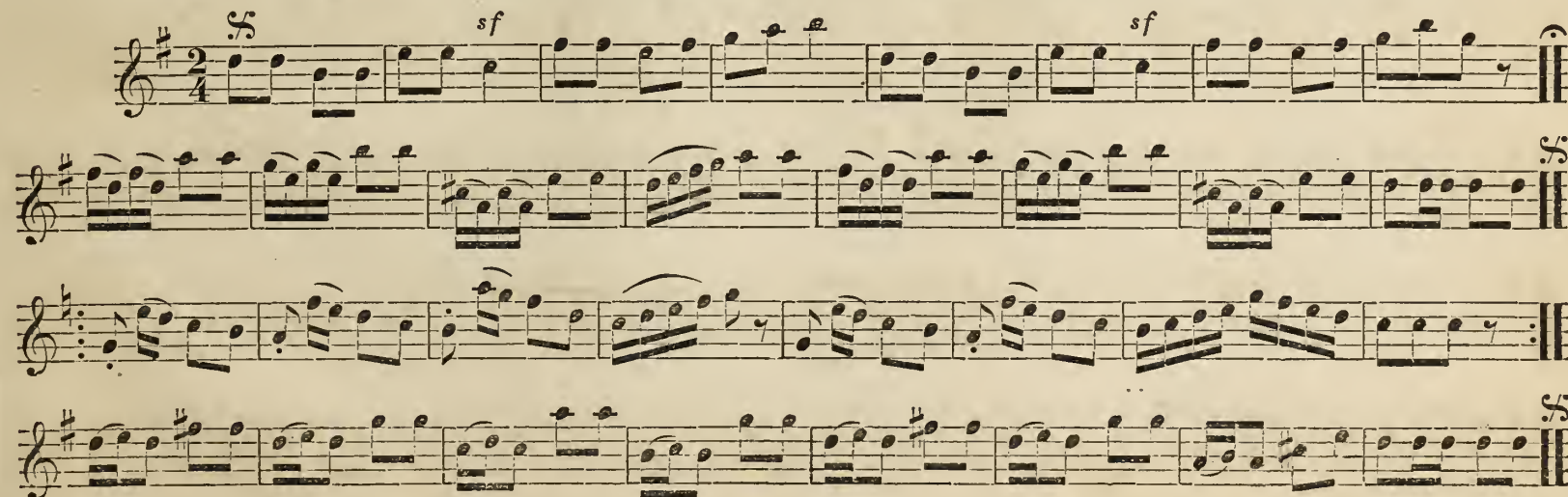
D. C.

A musical score for a piece titled "LA BELLE FANNIE—VARSOVIENNE." The score is written on seven staves of five-line music paper. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "Moderato." The first staff begins with a piano (*p*) dynamic. The second staff begins with a forte (*f*) dynamic. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. There are also dynamic markings like accents (^) and a final double bar line with "D. C." (Da Capo) at the end of the seventh staff.

THE FLOWER DANCE. Pas de Fleurs.

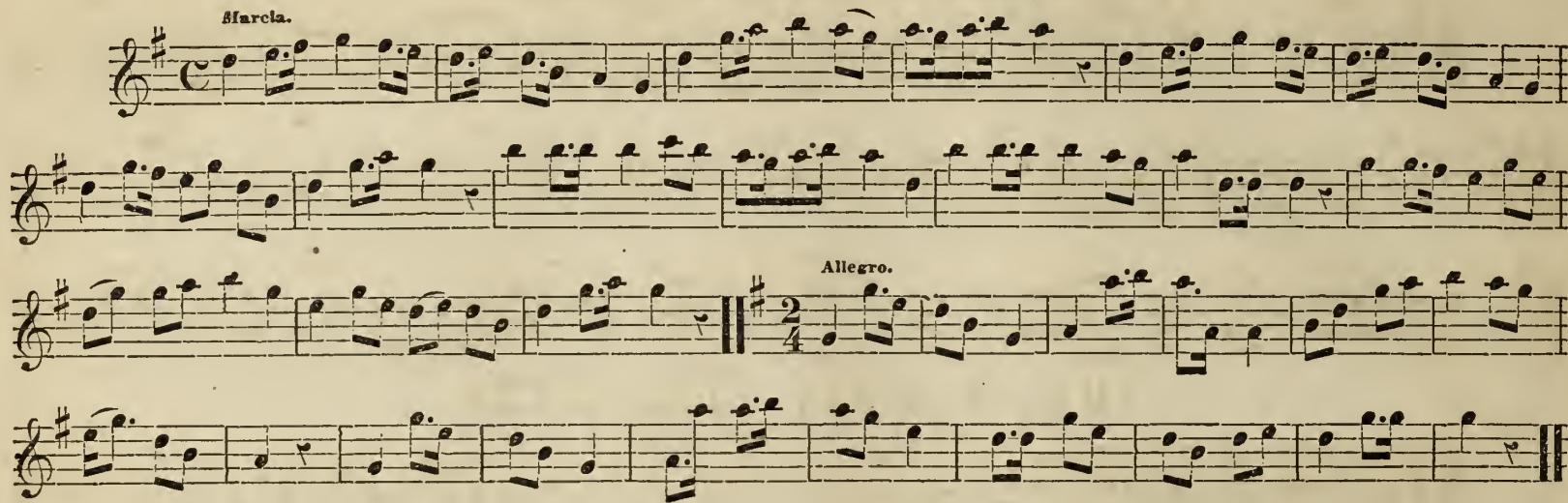


THE LENORA SCHOTTISCH.



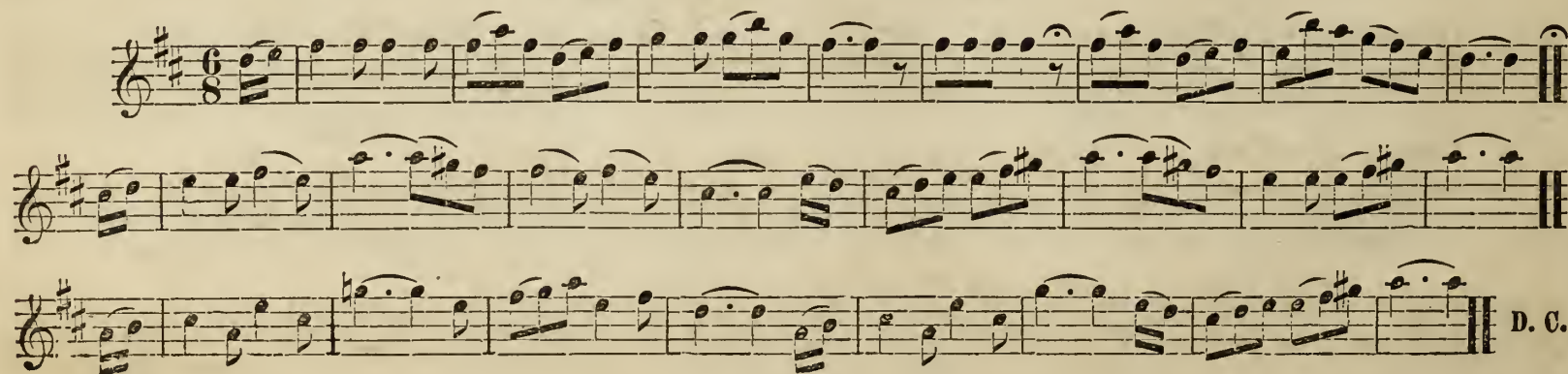
HAIL TO THE CHIEF.

Marcia.



Allegro.

FALL NOT IN LOVE.



D. C.

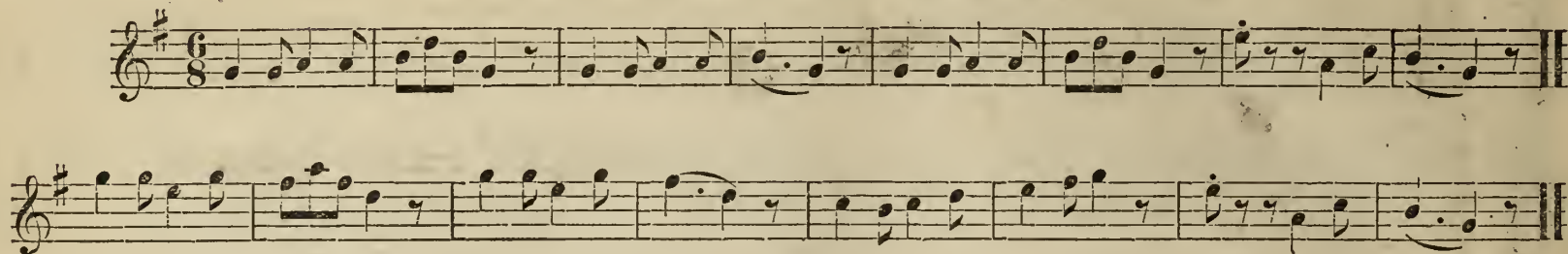
ARIA ALLA SCOZZESE.



THE ORIGINAL ZINGARILLA.



POP GOES THE WEASEL.



"Pop goes the Weasel" is performed in the same manner as a contra dance. The ladies and gentlemen are placed in lines opposite each other — The couple at the head run forward within the line and back again, to the time of four measures; then the same without the line during the same interval. Form a round of three, with one of the couple next to them on the line; turn once to the right and once to the left, making the one they have chosen pass quickly under their arms to places, singing "Pop goes the Weasel;" turn quickly to the other line and repeat figure with the partner of the last selected.

COLLEGE HORNPIPE.

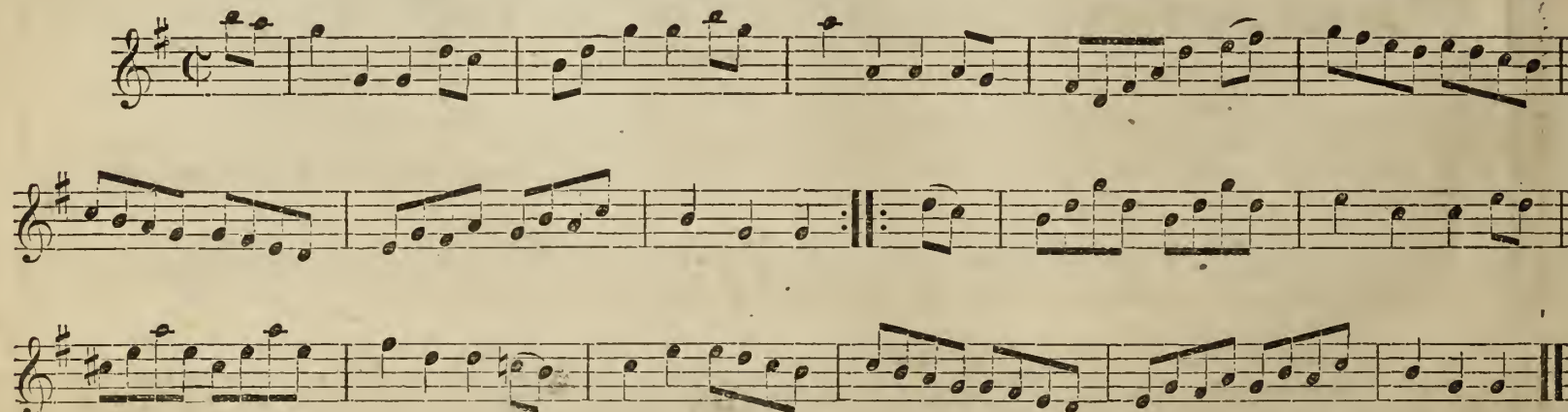


Figure. — First lady balance third gent. (4 measures.) Turn the second gent. (4 measures.) First gent balance third lady. (4 measures.) Turn the second lady. (4 measures.) Down the center. (8 measures.) Cast off right and left. (8 measures.)

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